

The Earliest Modes of Spring for Her Southern Sojourn

VOGUE



JANUARY 15, 1912

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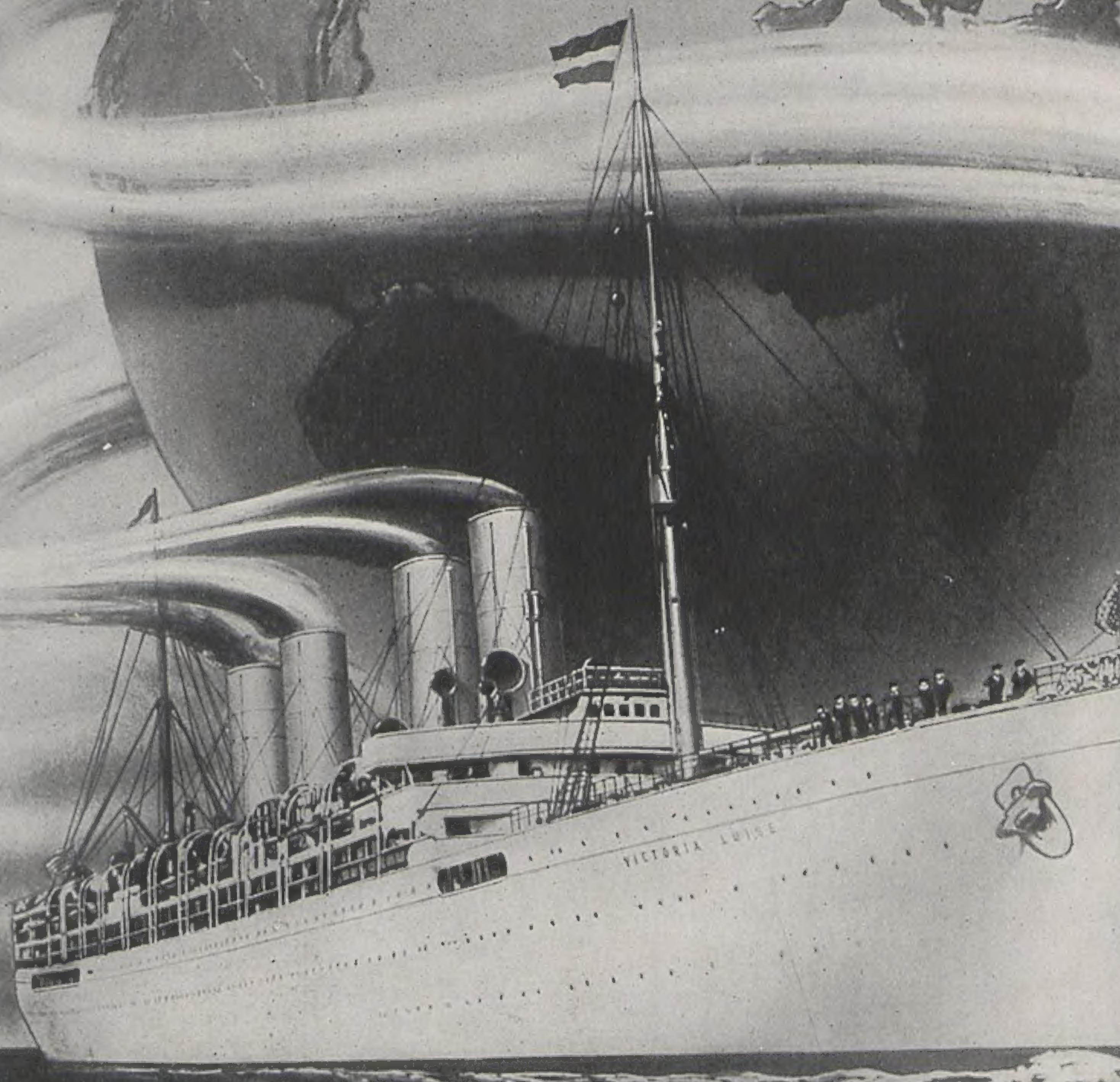
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Drawn by Burne-Jones

Paderewski plays for the Victor

All the wonderful sentiment and expression this great artist calls forth from the piano captivate you with their exquisite beauty in his Victor Records.

Go to any Victor dealer's and hear Paderewski's records of Chopin's graceful "Valse Brillante" (88322) and his own beloved "Minuet in G" (88321)—masterly reproductions of a master's performance.

**And be sure to hear the
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Victor Talking Machine Co., Camden, N. J., U. S. A.

Berliner Gramophone Co., Montreal, Canadian Distributors

Always use Victor Records played with Victor Needles—
there is no other way to get the unequalled Victor tone.



New Victor Records are on sale at all dealers on the 28th of each month

January Sale of "Parfait" Corsets

MADE BY EXPERT FRENCH CORSETIERES OF FINEST FRENCH COUTIL AND BROCHE
at One-half their Regular Prices.



No. 70. "Parfait" Corsets, made of fine white coutil or batiste, new long model, suitable for every type of figure; sizes 18 to 30.....
Regular Price \$3.00 **1.75**

No. 70A. "Parfait" Corsets, made of fine white coutil, also batiste broche, suitable for slender, medium and full figures; sizes 18 to 34.....
Regular Price \$5.00 **2.75**

No. 72. "Parfait" Corsets of French silk broche in beautiful new designs, extreme long models for slender and medium figures; sizes 18 to 28.....
Regular Price \$16.50

No. 72A. "Parfait" Corsets, made of extra fine French silk broche, suitable for slender, medium and full figures; Regular Price \$24.50 **12.50**

No. 74. "Parfait" Corsets, made of extra heavy coutil, firmly boned, suitable for medium and full figures; sizes 18 to 34.....
Regular Price \$8.00 **4.50**

No. 74A. "Parfait" Corsets of finest white coutil or silk broche, low bust and extremely long models, suitable for medium and full figures; sizes 18 to 30
Regular Price \$10.75 **5.75**

Annual Sale Lingerie Underwear

French hand-made and our Exclusive "Parfait" models of Nightgowns, Combinations, Chemises, Drawers and Corset Covers; also Crepe de Chine Nightgowns, Italian Silk Vests and Combinations at greatly reduced prices.

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Advance Models; Lingerie Dresses at Special Prices



Women's Sizes: 32 to 44 Bust---Misses' Sizes: 14 to 20 years.

No. 76—Real Lace Trimmed Dress of fancy striped white marquisette, button front model, yoke of real Irish lace, waist and skirt finely tucked, trimmed with real Irish lace, full pleated jabot, hand crochet buttons.

Value \$20.00. Special **14.50**

No. 78—Lingerie Dress of handsome imported embroidery on fine white French batiste, waist of all-over Val lace, and surplice of embroidery, satin girdle and velvet rosette, tunic skirt edged with macrame fringe.

Value \$39.50. Special **29.50**

No. 80—Lingerie Dress of white French voile or batiste. Waist, sleeves and peplum of embroidery and Val lace, cord girdle; new model skirt finished with double rows of pleating edged with lace.

Value \$29.50. Special **18.50**

Advance Models—Hand-made Lingerie Waists

of French Batiste, Washable Voile and Crêpe, trimmed with Irish, Venise, Val. and Cluny Lace.

7.50 9.75 13.75

Values \$11.50 to \$18.50

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK



No. 920

No. 921

No. 922

No. 923

No. 924

No. 920. Dress of non-crushable linen; waist and skirt trimmed with hand embroidery and fancy cord. Lingerie collar and cuffs. Colors: rose, lavender, white, blue. Sizes 14 to 20 years. Price.....\$13.65

No. 921. Imported Hand-made Lingerie Dress of white Batiste; skirt and waist tucked and trimmed with cluny lace; waist hand-embroidered. Sizes 14 to 20 years. Price.....\$14.50

No. 922. Dress of non-crushable Linen; waist hand-embroidered and trimmed with buttons. Colors: rose, blue, white, lavender. Sizes 14 to 20 years. Price.....\$15.85

No. 923. Imported Hand-made Lingerie Dress of white Batiste; skirt and waist tucked, hand-embroidered and trimmed with Valenciennes lace. Sizes 14 to 20 years. Price.....\$19.50

No. 924. Dress of French Linen; waist hand-embroidered, lingerie frill, trimmed with cluny lace. Colors: blue, rose, brown, white, lavender. Sizes 14 to 20 years. Price.....\$8.75

Best & Co.

For Wear at Southern Winter Resorts ADVANCE FASHIONS For Young Women and Misses

Offered in original and exclusive models, which follow the new mandates of fashion, yet characterized by delightful charm and simplicity.

Materials are those most favored, including linen, chiffon, piqués and foulards, in medium and fine qualities at inviting prices.

Also Millinery, Lingerie, Footwear and Hosiery to contrast with and match costumes.

FIFTH AVENUE

AT THIRTY-FIFTH STREET

NEW YORK



Life's *Philadelphia Number*

Out Tuesday January 23, is devoted to the Pace that Kills.

If you want to be up to date, go to Philadelphia.

In Philadelphia they have

Wind shields on trolleys
Autos for hearses
Messenger boys in airships
Electric women's clubs

This little girl is holding up her hands to a long cherished delusion, now to be exploded forever. This week's issue of *LIFE* explains everything.

A Great Special Offer

*If you have never been a regular subscriber to *Life*, we will make a special offer and put you down as a trial subscriber for three months, on receipt of One Dollar.*

Fill in coupon and send remittance—cheque or Post Office Order.

Enclosed
find One
Dollar (Can-
adian \$1.13, For-
eign \$1.26). Send
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to _____

Coming numbers of *Life* are
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Open only to new subscribers; no
subscription renewed at this rate.
This offer is net.

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LIFE, 67 West 31 Street, New York

6

Alme. Juliette

FRENCH MODISTE

I CAN design and make at reasonable prices, guaranteeing perfect fit and workmanship, Fancy Tailor Made Suits, Evening Gowns, Hand Made Lingerie Dresses, Fancy Waists, Opera Cloaks, House Dresses, etc.; also, I can remodel unsatisfactory gowns to your satisfaction. Call upon me at—

121 West Seventy-second Street
NEW YORK CITY

Tel. 9326 Columbus



J. & J. Slater



A WALKING boot for men, for winter wear — double sole — made in black calf, russia and tan oil grain.



New illustrated price list, "A Package of Shoes," with book of instructions and measurement blank mailed on request.

Broadway at 25th Street, New York

FOR Spring and Summer, silks are again the most favored materials, with

"Shower-Proof"
Reg. U. S. Pat. Off.
Foulards

in great demand because of the beauty, variety of designs and "shower-proof" features of these well-known fabrics.

CHENEY
SILKS

also offer a large selection of printed dress silks. In all the standard as well as in a number of exclusive weaves and fashionable shades.

Because of the variety of Cheney Silks, it is impracticable to send samples, but send us your address and we will tell you what stores in your vicinity sell our silks.

Cheney Silks include "Shower-proof" Foulards, Dress Silks of all kinds, Florentines, Decorative Silks, Upholstery Goods, Velours, Velvets, Ribbons, Cravats, Velvet Ribbons, Spun Silk Yarns, Reeled Silks, etc.

CHENEY BROTHERS
Silk Manufacturers
4th Avenue and 18th Street, New York



THE Burgesser Tailored Hats for Palm Beach and Southern tourist wear are now on sale at all leading dealers thruout the United States and Canada.

Designed and Introduced by

A. D. BURGESSER & CO. 149-151 Fifth Avenue, New York City

Midwinter Sale of Lingerie



Women's and Misses' Gowns

C. 53—French nainsook, kimona model, hand-embroidered and hand-made. Edged with real Cluny lace. Value \$4.75 **Special, \$3.50**

C. 55—Sheer batiste, with fine embroidered panels. German Valenciennes lace insertions and edgings. Satin ribbon bows, ribbon drawn. Value \$3.75. **Special, \$2.75**

Women's and Misses' Combinations

C. 54—French model, corset cover and drawers; finest embroidery, and Valenciennes lace insertions. Narrow drawers slashed at side, and laced with satin ribbon. Sizes 34 to 44. Value \$6.75. **\$4.75**

C. 56—Fine sheer nainsook; narrow drawer, linen Cluny lace insertion and edging. Satin ribbon beading. **Special, \$2.75**

This is the first event of its kind conducted by this house, and while the collection of undergarments is large and varied—quality rather than quantity is the dominant note. Discerning women will appreciate the accuracy of fit in these garments, the fastidious manner in which laces and embroideries are applied, the fine needlecraft evident in each individual piece, the distinctiveness of the designing—all executed to specifications provided by this house. The very finest examples of French Hand-made and Madeira underwear are included, as well as the very best American-made undergarments.

Bonwit Teller & Co., from time to time, issue attractive brochures. Your name will be registered and you will receive the booklets if you request the same.

Address Dept. M.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street

NEW YORK CITY

Effective Frocks for Southern Wear



C. 26 — Fine lingerie frock, trimmed with Japanese embroidery, filet and Valenciennes lace. Yoke, collar and cuffs of Blon net. Crochet button and sash of chiffon taffeta.

\$19.50

C. 27 — Charming model, developed in white serge, trimmed with silk soutash loops and buttons. Braid and tassel of silk. Jabot of shadow lace.

\$18.50

C. 28 — Smart model in eyelet voile, trimmed with cotton fringe and filet lace. Sash of black satin. Champagne color.

\$29.50

C. 29 — Effective Blon net dress trimmed with Valenciennes lace and eyelet embroidery. Has the new postillion back and sash of ribbon velvet.

\$23.50

The aim has been to create frocks expressive of daintiness, distinction and refinement—to produce such things only that are removed from the usual and mediocre. The illustrations depict four new conceptions—splendid examples of THE UNUSUAL IN FROCKS. At exceptionally moderate prices.

Bonwit Teller & Co., from time to time, issue attractive brochures. Your name will be registered and you will receive the booklets if you request the same.

Address Dept. M.

BONWIT TELLER & CO.

Fifth Avenue at 38th Street

NEW YORK CITY



Fiskhats

suitable for Palm Beach
and Southern Tourist
wear now ready and
on display to the trade.

These exclusive models in Fisk Millinery are representative designs in which the styles for Spring and Summer are prominently featured.

Distinct novelties in great number will prove a source of valuable information to those interested in obtaining first knowledge of the coming season's tendencies.

Identical lines will be on display after January first at the following locations:

D·B·FISK & COMPANY

225 Fifth Avenue, NEW YORK

26 North Wabash Avenue
CHICAGO

1013 Washington Avenue
ST. LOUIS

S X

To Insert Your "S & X" Advertisement

RATES.—For the first 25 words or less, \$1.00. Additional words five cents each. Price when given, as \$4.50, counts as one word; in giving dress measurements, six figures count as one word. Correct remittance covering cost of insertion must accompany order and advertisement. Forms close one month in advance of issue.

To Reply to These Advertisements

REPLIES to these advertisements should be placed in a stamped envelope with the number of the advertisement and date written in the corner (e. g. 961-A, January 15th, 1911). Then fold this envelope and enclose it in an outer envelope addressed to us as follows:—Manager Sale and Exchange, VOGUE, 443 Fourth Ave., New York. Your reply will be forwarded to the advertiser by the next mail after it is received at this office.

ENCLOSE no money in your first reply. Wait till you hear from the advertiser that your offer is acceptable.

DEPOSIT SYSTEM—In order to facilitate the inspection of articles advertised, VOGUE will receive on deposit the purchase-money for articles valued at \$5.00 upwards. When the sale is concluded, the money will be forwarded to the advertiser, or if no sale results, the money will be returned to the depositor.

FOLLOW THESE RULES carefully, but if they do not cover your case, write to VOGUE for further particulars.

Wearing Apparel

WANTED: Dark maternity gown, size 36. In good condition and must be reasonable price. No. 83-B.

FOR SALE: Green satin evening gown with handsome drapery of black net and gold bugles. Price \$50. No. 528-A.

VERY handsome camel's hair shawl, suitable for wrap, \$150. Black real thread lace shawl, exquisite pattern, lovely to trim evening gown, \$150. No. 530-A.

WANTED: An Irish crochet lace coat in good condition, and reasonable in price. Bust 38-40; length 35-40. No. 84-B.

FOR SALE: White pony fur coat and large muff of same fur, worn only a few times. Cost \$140; will sell for \$60. No. 534-A.

FOR SALE: Handsome yellow chiffon evening gown, trimmed with real lace and chiffton rosebuds, hand made. Cost \$80; will take \$60. Worn once. Bust 36. No. 536-A.

HANDSOME ermine muff and scarf. Best quality. Never worn. Half price. Going into black. No. 537-A.

FOR SALE: Pale blue satin negligées. One long with Valenciennes lace, one short with Cluny. Cost \$36 and \$25; sell for \$24 and \$14. Never worn. No. 533-A.

Furniture

FOR SALE: Carved mahogany bed, beautiful table, Hepplewhite sideboard, Chinese pie crust table, tea and card tables, chairs, etc. All distinct period types. No. 531-A.

Furniture, Cont.

FOR SALE: An empire colonial chiffonier, solid mahogany, claw feet, columns, French plate mirror, unusually good size drawers. Also tapestry about 5 x 3. May be seen in New York. No. 535-A.

Professional Services

AN EDUCATED, well-bred woman wishes engagement as companion where liking for literature, experience in housekeeping, taste and skill in repair of wardrobe are desired. No. 121-C.

FRENCH mother and daughter in apartment facing Central Park West offer home to young lady or would like to have young lady share their apartment. Chaperoning if necessary. Highest references. No. 85-B.

WANTED: Situation as traveling companion to refined elderly woman or invalid, by well-appearing, capable, intelligent, agreeable young woman. Best recommendations. Please state requirements. No. 122-C.

FRENCH lady formerly with Worth, of Paris, and having experience in London, desires a position as a first fitter and designer, with entire control of dressmaking workroom. She has also an ability to cut and fit mantles and jackets. No. 123-C.

Miscellaneous

FOR SALE: 1910 model \$2,500 Baker Electric four-passenger coupe in excellent condition; will sell for \$1,600. Can be seen in New York. No. 529-A.

A SUGGESTION

You are doubtless planning right now for your Spring and Summer frocks.

You would also like to dispose of those Winter gowns which you have worn only a few times, but which you will have to pack away for another year. And when you do take them out again, they will perhaps be out of style, damaged, or you may have tired of them.

There are a great many women throughout the country who are most anxious to acquire just such articles of wearing apparel as gowns slightly worn, which may be had for an attractive price.

The "S & X" Department affords an excellent opportunity for women desiring to obtain funds for their Spring and Summer outfits, by disposing of overstocked wardrobes.

Write your advertisement now to be inserted in the issue of March 1st, the Pattern Number. We will accept your advertisements up to February 2nd for this issue.

For any information regarding this department address the Manager "S & X" Department,

VOGUE

443 Fourth Avenue

New York

UTICA
Sheets and
Pillow Cases



This Label guarantees quality.

SINCE 1848, millions of weekly washings have proved the uniform good quality and economy of Utica Sheets and Pillow Cases.

Laundered ready for use; plain and hemstitched. All sizes. Sold by dry goods stores everywhere.

Utica Steam and Mohawk Valley Cotton Mills, Utica, N.Y.

Established 1848. Times change, but "Utica" remains a Standard.

Foraythe

ADVANCE STYLES

of

"Interest to Women"

contemplating Southern travel

Handmade Lingerie
dresses and blouses. Hand
Embroidered Linen dresses.
Smart ideas in Voile and
Serge dresses and suits.

"Waists for all occasions."

22, 24, 26 West 34th Street
New York

Order your Tailor Suit from Us



**It will be delivered to you during your stay
in New York**

If you will write to us in advance, informing how many days you will spend in our city, allowing at least four days,

We Guarantee Giving All the Necessary Fittings

and deliver the garment to you so that you might take it with you.

We have for the past twelve years catered to out-of-town patrons, and our entire success is not only due to the good styles that we give and perfect fit, but to prompt deliveries.

Try us and you will recommend us.

STEIN & BLAINE
Ladies' Tailors and Furriers
8 and 10 West 36th Street
New York



**The Joy of
"Dressing"**

is greatly enhanced by wearing Kleinert's Guaranteed Dress Shields, which insure the daintiest gowns against damage by perspiration.

Washing in hot water removes all traces of odor and destroys germs. They can be instantly restored to *store newness* by simply ironing. Every shield guaranteed. Many shapes and sizes to choose from at your dealer's.

Write for our Dress Shield Booklet "V"

I. B. Kleinert Rubber Co.
721-723-725-727 Broadway
NEW YORK

If the name "Kleinert" is not on the shield, it isn't a Kleinert—The Guaranteed Shield.

SHOPPERS' AND BUYERS' GUIDE

Art Schools

N. Y. School of Fine and Applied Art. A school for practical art expressed in Costume, Interior Decoration and Advertising. Circular. Susan F. Bissell, 2237-9 Broadway, New York.

Boas, Feathers, etc.

MME. APHE PICAUT OSTRICH BOAS AND FEATHERS. Repairing, Cleaning and Dyeing. 38 West 34th Street, New York.

METHOT Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling, 29 W. 34th St., 925 Broadway, N. Y.

Bridge Whist

"RAD-BRIDGE" CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

"RAD-BRIDGE" Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

"RAD-BRIDGE" Basket Weave Playing Cards. Latest, same quality, size, colors and price as our famous Linen and Velour Cards, only difference design on back. Samples.

"RAD-BRIDGE" LIFE'S BRIDGE PAD. 26 cupid pictures by "Life" artists in pad of 50 sheets. Space for more than 150 rubbers. 25c. per pad. \$2.50 per dozen. Sample free.

"RAD-BRIDGE" sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

"RAD-BRIDGE" GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

BRIDGE AND AUCTION scientifically taught classes and private instruction, day or evening. Inference and concentration a specialty. Address Bridge, Room 119, 147 4th Ave., New York.

Champagnes

DUETZ & GELDERMAN, Gold Label The finest vintage champagne imported to this country. The Ritz Company, 31 West 44th St., New York. Sole Agents for U. S.

Children's Clothes

Children's Wear from infancy to twelve yrs. Garments made to order, style and fit guaranteed. Boys' dresses, one to five yrs., specialty. Beebe & Shadie, 38 W. 33 St. Tel. 7537 Madison.

MISS HELEN MURRAY Misses' and Children's smart and exclusive coats and dresses. Lingerie a specialty. 13 W. 35th St., New York. Tel. 4703 Murray Hill.

WEE FOLKS OUTFITTER Individual smart frocks and coats for Misses and Children. Miss Elaine, 401 West End Ave., corner 79th St., N. Y. Tel. 971 Schuyler.

LITTLE DARLING HOODS Best grade of wool; hand crocheted; any shade. Introductory price, \$1. Postpaid. Send baby's age. Mrs. M. L. Rice, 336 W. 34th St., New York.

Imported Smocked Frocks. Sizes from 6 mo. to 15 yrs. Prices reasonable. Circular, showing designs sent on request. Order now for Spring and Summer. Mrs. J. B. McCoy, Jamestown, Va.

Chiropody

Dr. E. N. Cogswell, Surgeon Chiropodist. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort, \$1. Foot Ointment, 50c. Toilet Powder, 25c. 418 Fifth Ave., New York.

Cleaners and Dyers

MME. PAULINE CLEANING AND DYEING. House and Street Gowns, Laces, Chiffons, etc. 233 W. 14th St. Branch, 8 W. 39th St., N. Y.

REES & REES, CLEANERS AND DYERS Laces, a specialty. New York, Boston, Philadelphia, Atlantic City. Main office and works, 232, 234, 236 East 40th Street, New York City.

LEWANDOS, America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place; New York, 557 Fifth Avenue; Philadelphia, 1633 Chestnut Street.

LEWANDOS-Branches, Washington, Albany, Rochester, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge, Worcester, Springfield, Portland.

BLANCHISSEUSE de Fin. Lingerie and Lace Curtains a specialty. Personal attention given to all work. Prices reasonable. Mme. Dunand, 606 Park Ave., near 6th St., N. Y. Tel. 2685 Plaza.

Knickerbocker Cleaning Co. New York, Paris, Newport, New York. 492 East 31st Street. High class cleaners and dyers.

Large Faded Rugs and Hangings of any make are colored made shades by us to look new. Write Brossy's French Dyers, Detroit, Michigan.

Corsets

MME. ZUGSCHWERT Custom Corsets. All Designs. Latest Creations in Lingerie. Republic Building, 209 State Street, Chicago.

A classified list of business concerns which we recommend to the patronage of our readers.

One year, (payable in advance subject to 20% cash discount).....\$50.00

One year, (payable monthly, in advance, subject to 5% cash discount).....\$50.00

Single insertions, (payable in advance, subject to 5% cash discount).....\$2.50

Space limited to 4 lines—about 25 words. Forms close one month in advance of date of issue. Address

all correspondence to: Manager Shoppers' and Buyers' Guide, Vogue, 443 Fourth ave., New York.

Corsets—Cont.

MME. S. SCHWARTZ

CORSETIERE

12 West 39th Street, New York. Telephone, 4882 Murray Hill.

MME. BINNER

CORSETIERE

is cultivating figures with her famous corsets at 18 East 45th Street, New York.

MME. ROSE LILLI, Corsetiere

Models which accurately forecast the "Trend of Fashion." Custom made only. 15 West 45th St., New York. Tel. 2818 Bryant.

OLMSTEAD CORSET CO.

High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets, Lingerie. Tel. 5224 Gramercy. 41 West 2nd Street, New York.

Exclusive Goodwin Corsetieres

Trained to represent us in all localities not now having Goodwin shops. 373 Fifth Avenue, New York.

MISS AHERN

"The Directoire Corset" to REDUCE THE FIGURE. Re-orders require no fitting. 76 West 48th St., New York. Tel. 1939 Bryant.

LE PAPILLON CORSET CO.

Mme. Gardner, formerly of 373 Fifth Ave., has assumed management of the above concern at 21 West 38th St., N. Y. Tel. 4383 Murray Hill.

BERTHE MAY'S CORSETS

Specialty for Maternity and Abdominal Support. Dress as usual. Uninterrupted comfort. Mail orders. 125 West 56th Street, New York.

WADE CORSETS

High grade exclusive, satisfying. Not sold in stores. One exclusive sales agency wanted in every leading city. Wade Corset Co., 79 E. 130th St., New York.

E. WATSON, Elastic Corsets. Bust, Hip and Abdominal reducers. Maternity Corsets. Maternity Supporting belts of Elastic, Trecot, Linen Mesh, etc. 18 W. 34th St., New York.

Junoform Figure Improvers are necessary aids to well dressed women. At all shops. Write for price list. Junoform Co., 269 So. 4th St., Philadelphia, Pa.

PEETZ FRONT LACE CORSET

The highest art in corseting. Prices \$5.50 to \$35. Made and sold only at 36 East 33rd Street, New York.

KEAPSHAPE CORSETS

Bend sideways, backwards and forwards with the body. Never lose their shape. Moderate prices. Fit guaranteed. To-Kalon Corset Co., 28 W. 38 St., N. Y.

ADELINE DONSHEA, originator and sole patentee of her inimitable Front Lace Corset, gives individual attention, insuring comfort, grace and pose. 10 W. 36th St., N. Y. Tel. 8278 Murray Hill.

ALICE. Individual designing, personal fittings. Acceptance forbidden unless declared satisfactory. Absent patrons may order exact duplicates from individual patterns. 34 W. 46th St., N. Y.

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LOUIS H. CHALIF, Grad. Russian Imperial Ballet School.

Classical, Aesthetic, Social dancing, body building and hygiene for ladies and children. 7 West 42nd St., New York.

CONSTANTINE, instructor of stage dancing. Russian, American, Aesthetic dances. Society waltzing and Boston for adults, children. C. Constantine. Berkeley Lyceum, 23 W. 44 St., N. Y.

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AIKEN & CO.

1 East 28th St., N. Y. Hand and machine embroidery, heading and hemstitching to order. Also a variety of beads to match any color.

MRS. C. H. OTT, 10 West 33rd St., N. Y. Embroidery, Stamping, Stamped Goods, Monograms a specialty. Waists and Tunics finished or stamped. Stamped Gowns. Mail orders filled.

Employment Agencies

MISS G. H. WHITE, agency, 2 W. 45th St., New York. Phone 7789 Bryant. Visiting housekeeper, secretary. Houses opened. First-class help of all kinds. Hours, 10-4. Sat., 10-12.

MISS BRINKLEY, 507 5th Ave., N. Y., nr. 42d. Tel. 6892 Bry. Supplies governesses, housekeepers, competent household servants. References personally investigated. Circular sent on request.

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FURS REMODELED, repaired and redyed. Large variety of fine furs at exceptional values. A. H. Green & Son, 25 West 23rd Street, near Fifth Avenue, N. Y. Tel. 1162 Gramercy.

FUR TRIMMINGS. All kinds and widths, from 35c a yard up. Remodeling and repairing. New fur sets at wholesale prices. Tel. 5298 Mad. Sq. Forest Fur Co., 118 East 28th St., N. Y.

Gowns and Waists

MRS. M. BUSSE, Evening, street and strictly tailor made gowns, imported and original designs. Evening gowns a specialty. 766 Madison Avenue, N. Y. (near 66th St.). Tel. 3290 Plaza.

MANIE GUIONI THOMPSON, 712 Madison Avenue, New York, near 63rd St. Waists, Blouses, Hats, etc. Misses' and Children's smart coats and frocks to order.

GEO. ELLIS, Ladies' Tailor Makes smart, plain and fancy, perfect fitting suits, from \$15 up. Mail orders solicited. 41 West 36th Street, New York.

A. LUST, Ladies' Tailor

Riding Habits. Special attention given to mail orders. 580 Fifth Ave., cor 47th Sts., New York. Telephone 2043 Bryant.

TAILORED GOWNS REMODELED

to prevailing styles for the past 18 years. J. H. Comstock, 286 Fifth Avenue, N. Y. Tailored Suits from \$65 up. Tel. 158 Madison Square.

Jean Michel and Louise Michel

Gowns for all occasions. Exclusive Styles—Perfect Fitting. 11 West 31st St., N. Y. Tel. 5185 Murray Hill.

THE MENDING SHOP. Gowns remodeled, suits cleaned and pressed. Shop waists and gowns refitted. Miss H. Redding Coughlin, 20 W. 31st St., N. Y. Phone 189 Madison Square.

MILLE. ELISE. Tailor made Suits for Ladies and Misses. Made to measure from \$35 up. Also morning, afternoon and evening gowns, corsets, blouses, etc. 561 5th Av., S.E. Cor. 46th St., N. Y.

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Mme. Renfrew Wood. Gowns for all occasions. Exclusive and original designs. Embroidered robes to order, any desired color, any materials. 112 W. 48th St., N. Y. Tel. 2884 Bryant.

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VICTORINE—Rebuilder of Gowns. Old gowns of every kind remodeled equal to new. Evening gowns a specialty. 104 West 83rd Street, New York.

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M. COWEN CO., IMPORTERS. Tailors, Dressmakers, Furriers and Habit Makers. Mail orders solicited. 7 West 38th St., N. Y. Tel. 498 Murray Hill.

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A. M. WEBSTER & CO. Cotton frocks made to order. Hand embroidered linings, ginghams, linen suits, lingeries \$25 up. 4 West 33rd Street, New York.

GOODMAN. Shirtwaists, tub suits and skirts in madras, linen, silk and flannels. Oldest established. 10 West 46th St., N. Y. Tel. 2884 Bryant.

JULIETTE, FRENCH MODISTE. Latest styles. Guaranteed fit. Reasonable prices. See announcement in this issue of VOGUE. No. 121 West 72nd Street, New York.

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SHOPPERS' AND BUYERS' GUIDE

Mourning Millinery

HENESEY, MOURNING HATS. Correct styles in Bonnets, Toques and Veils. 424 Fifth Ave., corner 38th St., New York. Formerly Lillias Hurd. Tel. 937 Murray Hill.

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THE ADRIENNE, 319-321 W. 57th St., N. Y. Comfortable rooms, private baths, good table, convenient to all cars, winter arrangements. Apply to Miss Proudfoot.

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RENO, Formerly of Fifth Ave., School of Designing. Millinery and Dressmaking. Practical System Cutting and Fitting. Evening classes. 606 W. 114th St., N. Y. We teach by mail.

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SPECIALISM. My specialty of selling for women with over-stocked wardrobes. Slightly worn gowns from exclusive makers only. Florence E. Burleigh, Canaan, New Hampshire.

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WILLIAM BERNSTEIN Short Vamp Shoes. (Reg. U. S. Pat. Off.) Originator; creator; Fit, Quality, Style. Send for Booklet "V." Sold only at 54 W. 31st St., New York.

JACK'S SHOE SHOP. Short Vamp Shoes—the smartest, snappiest and most comfortable footwear made. New catalogue "H" sent on request. 495 6th Ave., bet. 29th & 30th Sts., N. Y.

SHORT VAMP SHOES, Satins, Velvets, Cuban and Louis XV heels. Sizes 1 to 9, A to E. Catalog sent free. J. Glassberg, 58 Third Ave., between 10th and 11th Sts., New York.

MILLER'S SHOE SHOP. Short Vamp Shoes are Fashion's Correct Footwear. Give greatest comfort. Write for catalog. 6, 1554 Broadway, N. Y. Phone Chelsea 5506.

Shopping Commissions

Mrs. H. Goodale Abernethy, Shopping Commissions. No charge. 37 Madison Ave., N. Y. 8 Hilgrove Road, South Hampstead, London. N. W. 24 Rue des Capucines, Paris.

Mrs. E. F. BASSETT, 145 West 105th Street, New York. Shops for and with you free. Will suggest costumes, household furnishings, etc. Tel. 445 Riverside.

Mrs. SARAH BOOTH DARLING Purchasing Agent. Accompanying out-of-town patrons. No charge. References. Chaperoning. 51 W. 16th St., N. Y.

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ELLA MODE, 137 East 18th Street. New York's Expert Shopper solicits your patronage. Personal attention given to all orders. Bank and business references exchanged.

CHINATOWN SHOPPING. Chinese oddities, playthings, hand-wrought jade jewelry, embroideries, etc., purchased without charge. Bertha Tanzer, 19 East 31st St., N. Y.

SHOPPING IN NEW YORK for ladies and children. Selections made with taste and judgment. No charge. Write for particulars. Miss S. E. Austin, 85 W. 103d St., N. Y. Tel. 8883 River.

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Mrs. HAROLD RUFUS MILLER, 128 W. 13th St., N. Y. Phone Chelsea 6650. Personal attention given to shopping. No charge. Accompanying out-of-town patrons. Chaperoning.

THE SHOPPER'S FORUM

Miss Helen Curtis—Artist and Shopping Commissioner

FIFTEEN years ago a young woman named Helen Curtis came down from Sullivan County, New York, to study art in the city.

After many years at the Art Students' League and the New York School of Applied Design, Miss Curtis found it necessary, on account of her eyesight, to give up her artistic career. But there can be no doubt that she has found an occupation which calls for no less originality and no less perseverance.

For three years Miss Curtis has advertised in the "Shoppers' & Buyers' Guide" under the head of "Shopping Commissioners." During that time she has had orders from every state and every large town in America. And there has never been a day, she tells us, when her artistic training has not been useful in helping her to meet the requirements of her patrons.

For instance, here is part of a letter Miss Curtis received a few weeks ago from a reader of VOGUE in Honolulu: "Please give me your advice on decorating an automobile. I wish to enter my car in the annual Floral Parade on George Washington's Birthday. If possible, I would like to have Cleopatra's Barge, decorated with roses. The Island girls are beautiful, so it will be easy to get a handsome Cleopatra and attendants."

And again, here is what a reader of VOGUE in Virginia wrote to Miss Curtis not long ago: "I like the looks of your advertisement in VOGUE and so I write for your advice and aid. I am going to the Philippines and want thin things—not expensive ones to be washed into holes out there."

Perhaps you can see from these extracts that Miss Curtis is often called upon to do things that require originality. Her work is highly specialized. And more often than not, her customers write to her in a vein like the following quotation from a letter from New Bedford, Massachusetts: "The hat arrived this evening and is entirely satisfactory—cross my heart! It is just what I would make if my fingers would only let me."

Here is what Miss Curtis has just written us after three years' experience in shopping in New York for the readers of VOGUE:

96 Fifth Avenue, New York City, Dec. 19th, 1911.

"Manager Shoppers' & Buyers' Guide,"

VOGUE, New York.

Dear Sir:—

After unsuccessful experience with several other magazines I have decided at present to confine my advertising entirely to VOGUE. It seems a complete waste of money to do anything else.

I am well satisfied with my advertising in VOGUE. This Christmas my results have been very satisfactory.

Very truly yours,

(Signed) HELEN CURTIS.

For information about any part of the work of this department, address:

Manager Shoppers' & Buyers' Guide

VOGUE

443 Fourth Avenue

New York

Shopping Commissions—Cont.

MRS. REMSEN - CHAPERON

Will meet at the station and chaperon young ladies wishing to spend a few weeks in New York. Highest social references.

MRS. REMSEN

Will give special attention to New York stopping places. Shopping commissions, no charge. 179 Madison Ave., N. Y. Tel. 2172 Madison Sq.

EXPERIENCED SHOPPER in all lines. In daily touch with best values. Up-to-date modes. No charge. Mrs. G. A. Kellogg, 37 West 37th Street, New York.

Specialty Shops

THE LITTLE FAVOR SHOP.

Adeline King Robinson, 23 West 31st Street, N. Y. Cotillion Favors, Bridge prizes. Inexpensive lamp shades, luncheon souvenirs, etc.

SIGN OF THE GREEN DRAGON, 5 East 36th Street, New York. Tea and Art Shop. Gifts of Craft copper, tooled velvet hand-made rings, barberry candles and novelty toys.

BABY HAMPER. A complete novelty equipment for Baby's wardrobe. Brush comb, etc. Most attractive in every detail. \$10 upwards. Miss Elizabeth H. Pusey, 28 W. 33rd St., N. Y.

Interwoven Waste Baskets from pure Copper and Brass hand work of one piece, \$7.50; worth \$19.00. Charles Burke, Foreign Odd Bits, 12 West 22nd Street, New York.

BON VOYAGE BOX.

Gifts for the traveler's use and entertainment. Write for particulars. Miss J. G. Stevenson, Sewickley, Pa.

"The Studio Shop, for Things Beautiful. Studio 16, 96 Fifth Avenue, N. Y. Brittany China, Holbein prints, quaint baskets, jewelry, draperies, etc., selected all over the world.

AUSTRO-HUNGARIAN FLOWER CO.

Reproductions of real flowers. New to America. Violets, Orchids, Roses, Corsage bouquets, etc. We send you flowers on approval. Write us.

AUSTRO-HUNGARIAN FLOWER CO.

They look like real. They smell like real.

AUSTRO-HUNGARIAN FLOWER CO.

OUR STUDIO is opposite THE WALDORF. See brass sign on steps of stoop (take elevator). This is the sign: No. 4 West 33rd St., N. Y.

ANTIQUE PORCELAIN LAMPS and artistic shades. Also inexpensive gifts for Men and Women. Mrs. A. Van R. Barnewell, 22 West 47th Street, New York.

HAND-MADE FRENCH LINGERIE. Manufacturer Direct to Consumer. Chemises 75c up. Drawers \$1 up. Gowns \$1.50 up. Combinations \$2 up. Leon P. Bailey, 366 5th Ave., N. Y.

DINNER CARDS, Place cards, etc. Unique and different from any in New York. Not figures. Highly artistic. \$10 a doz. Bronte Brown, 130 W. 34th St., N. Y. Tel. 4236 Murray Hill.

THE "ARNOLD" BAZAAR, 6 E. 33d St., N. Y. Tel. 6438 Mad. Sq. Women's, children's, infants' fine knit underwear. Baby outfits our specialty. Complete line of "Those Arnold" Goods.

Tea Rooms

THE FIRESIDE, Noted for Southern cooking. is serving Luncheon a la carte and \$1 Dinners. Mrs. Price McShane of Baltimore, 48 East 31st St., N. Y. Tel. 7685 Madison Square.

Toilet Preparations

MYSTIC CREAM makes the skin like velvet. The only perfect "non-greasy" Toilet Cream. Your address on postal brings free sample. Ogden & Shimer, Middletown, New York.

SKILLFUL MASSEUSE. Neck, Face and Scalp treatment at ladies' residences in New York City. Mme. Victoria, 112 Clinton Ave., West Hoboken, New Jersey.

Victoria Bleaching Cream whitens the skin, eradicates freckles and tan. Dissipates yellow tone. \$1 jar mailed postpaid. Mme. Victoria, 112 Clinton Ave., West Hoboken, N. J.

PERSIAN VIOLET Face Powder, soft as down. Paris makes no more worthy offering to my lady's toilet. Send stamped envelope for sample. Mrs. R. A. Hudson, Auburn, New York.

Wedding Stationery

WEDDING INVITATIONS and announcements engraved in up-to-date styles. Samples free. Monogram Stationery. Calling Cards. F. V. Reeg Co., 214 Woodward Ave., Detroit, Mich.

Women Jewelers

HAND WROUGHT JEWELRY designed and made. Old stones remounted in individual settings. Sketches sent on request. Helen Moore, 10 East 48th Street, New York.

ROSE OLGA TRITT repairs, engraves, repairs and makes to order jewelry at small cost. 11th floor of 366 Fifth Avenue, New York.

MADELINE H. PECKE. Hand-wrought jewelry, designs submitted. Heirloom jewelry reconstructed. Daily until 1, Tues. and Thurs. until 6. 41 E. 30th St. Tel. 9168 Madison Square.

“Onyx” Hosiery

Trade Mark



THOSE who wear “ONYX” Hosiery can rest assured that nobody can tell them they could get *better* hosiery.

That is impossible.

If you are preparing for an outing in temperate climates, every costume and shoe can find its match in “ONYX” Hosiery.

The Newest Shades are always to be found in this Superior Brand.

Hosiery does *not* stand still. There are improvements and changes being made continually.

The “ONYX” Brand always leads in these innovations, as shown by the illustrations. These improvements may be procured in all the different price ranges.

See the recent “ONYX” Silk Productions for Men and Women selling at

\$1.00, \$1.35, \$1.50, \$1.75 and \$2.00 per pair

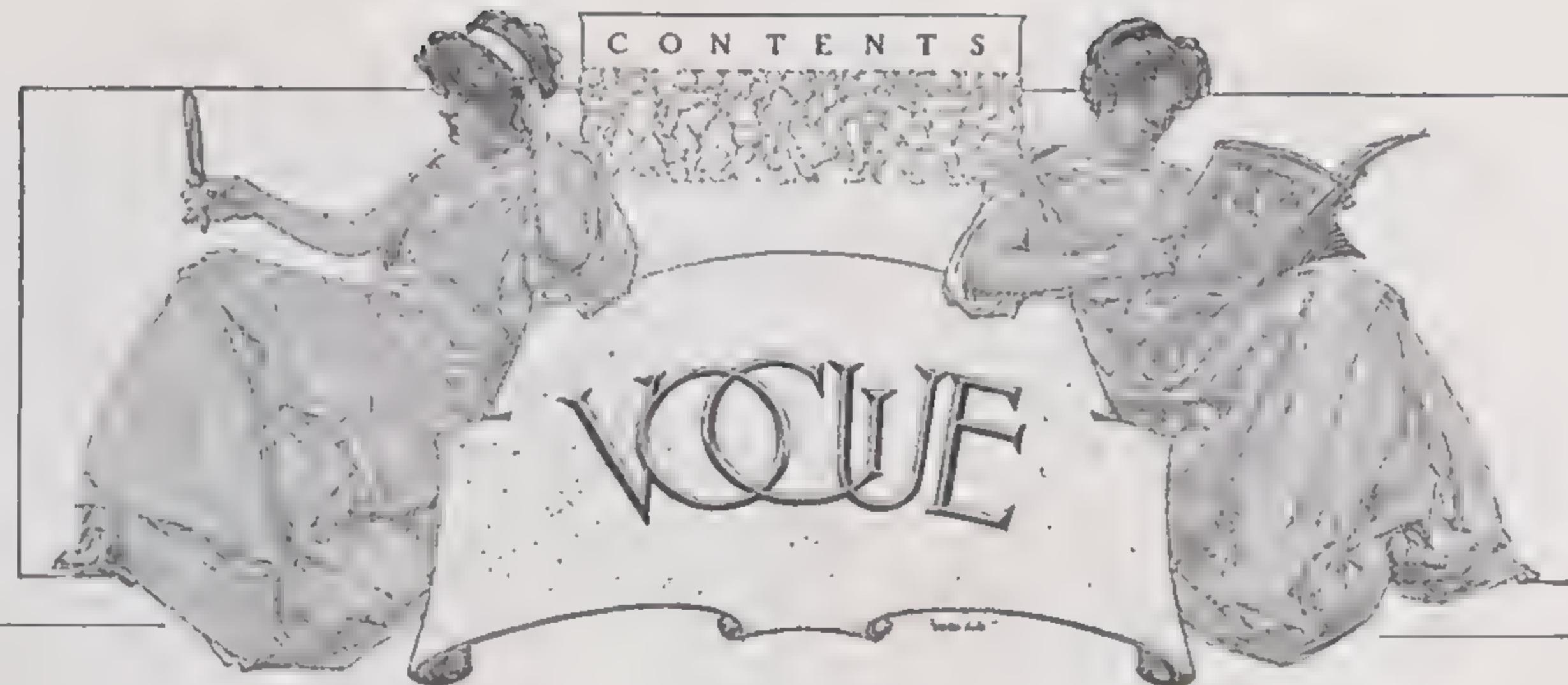
They contain Every Improvement and represent the Highest Quality at the Least Outlay.

Every pair is warranted to be free from defects, to give reasonable wear, if otherwise, may be exchanged

Sold by reputable merchants everywhere. If your dealer cannot supply you, we will direct you to the nearest dealer or send postpaid any number desired. *Write to Dept. I,*

Lord & Taylor Wholesale Distributors New York

JANUARY 15th
1 9 1 2



VOL. 39 NO. 2
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The Next Vogue Will Be The Smart Fashions for Limited Incomes Number

SHOPPING is a fine art. The clever shopper can make a dollar do the work of more than a dollar. And since skillful shopping is a matter of pride as well as of economy, be sure you read every page of the forthcoming number of *VOGUE*.

We shall give the place of honor in this number to our two regular departments "Smart Fashions for Limited Incomes" and "Whispers to the Girl With Nothing a Year." The next *VOGUE* will therefore be even more than ordinarily full of practical advice on correct styles at the least possible outlay.

Among the fashion news in the next *VOGUE* will be an illustrated article on those admirable little house gowns that bridge the gap between the frankly un-

beautiful wrapper and the highly decorative tea-gown. The models are original designs by the editors of *VOGUE*. Then again, we shall have several pages of furniture selected to show that good taste and good proportion are not necessarily expensive.

Beginning with the Smart Fashions for Limited Incomes Number, we are going to simplify some of our smartest models in each issue. They will thus be placed well within the reach of her who is not content with the deadly commonplace, but who must consider the cost. To dress distinctively is more a matter of information than of cost. And *VOGUE* will bring you this information. Use the coupon below and receive every number of *VOGUE* for one year, beginning with the Smart Fashions for Limited Incomes Number.

Clip Along This Line—Fill In—and Mail To-day.

To receive *VOGUE* for one year (twenty-four numbers) merely detach, sign and mail this coupon to-day.

VOGUE, 443 Fourth Avenue, New York

Send me *VOGUE* for one year (twenty-four numbers) beginning with the Smart Fashions for Limited Incomes Number, dated February 1st. (Subscription, \$4.)

My remittance is enclosed herewith.
 is not

Name.....

Street.....

City..... State.....

VOGUE is published on the first and fifteenth of every month, by The Vogue Company, 443 Fourth Avenue, New York; Condé Nast, President; M. L. Harrison, Vice-President; Barrett Andrews, Secretary; Theron McCampbell, Treasurer. Cable Address: "Vonork."

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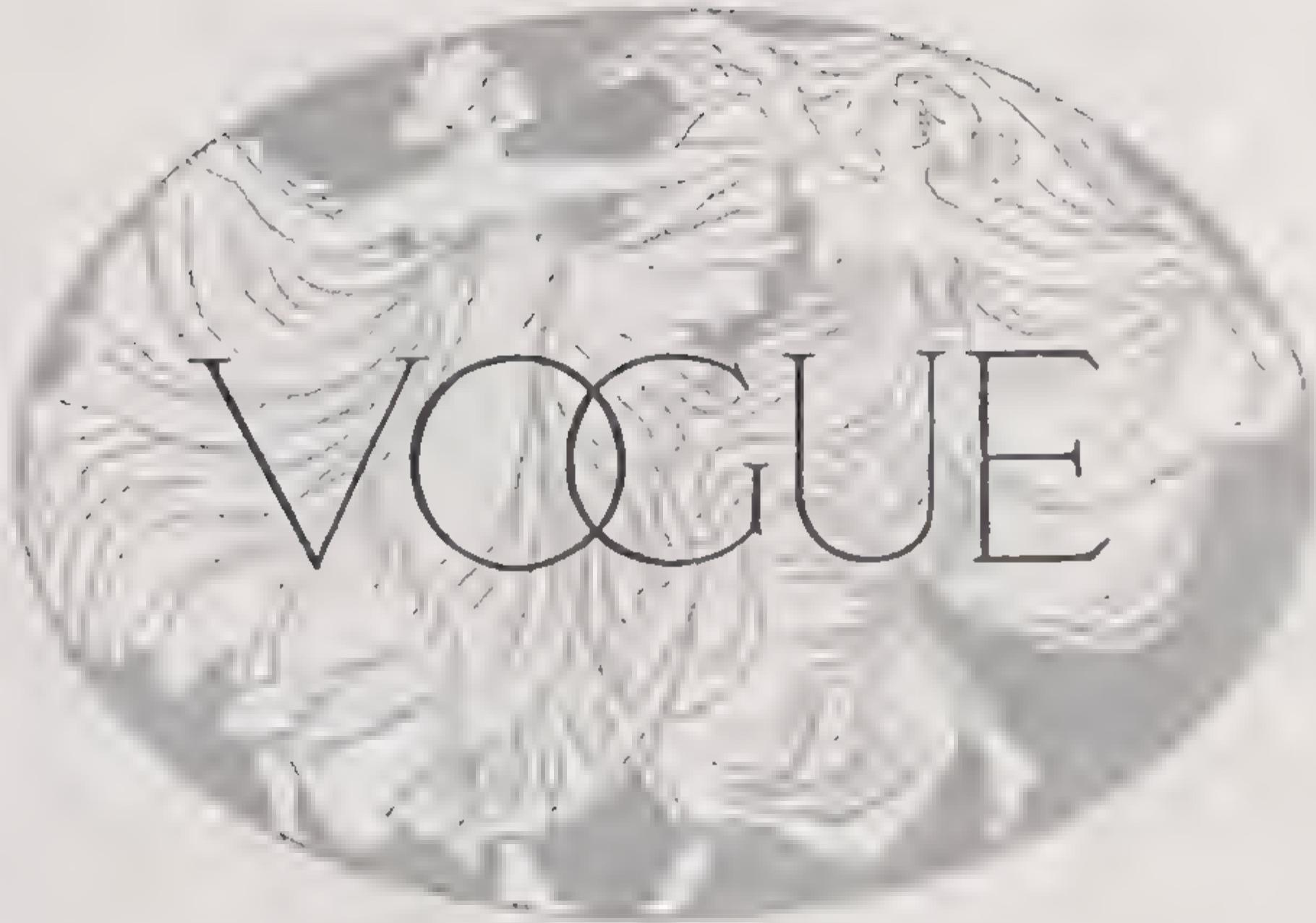
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Entered as second-class matter February 16, 1910, at the Post Office at New York, N. Y., under the act of March 3, 1879.



MISS MARJORIE CURTIS, DAUGHTER OF DR. HOLBROOK CURTIS

*Portrait made by Mr. Ben Ali Haggin, recently on view at
the Winter Exhibition of the National Academy of Design*



WINTERING IN THE FAR EAST

IF, loathing the gloom and chill of a northern winter, one goes a-seeking warmth and sunshine, Cairo, on the shores of the blue, sun-lit Mediterranean, will probably be the city of one's choice. Nowhere else, west of Suez, can one count on perfect equableness of good weather. The Riviera, because of its long unrivaled precedence as a health resort, has been greatly overrated. There are delightful winter days at Nice, Mentone and San Remo, but one cannot count on them. The toe of Italy, as you know, is frequently frost-bitten; Naples, Sorrento, Capri are perpetually sunny only in the imaginations of their German lovers; the Corsican's much vaunted Ajaccio, with its beautiful, mountain-sheltered bay, has secured a considerable patronage among those who can put up with some disagreeable winter weather; the Balearic Isles, Malta, even Cyprus, are agreeable variations on Palermo and Taormina; but, eliminating Cairo, for whose benefits, social and climatic, one pays, as the French say, "through the nose," there is no fair-weather Elysium on the round globe to compare with Algiers and Tunis. The former offers more cosmopolitan advantages, but the latter is infinitely more pleasing to those who enjoy North African picturesqueness.

Tunis, a Vivid City on the Desert's Edge,
Where from the Doorsteps One May Observe an Intimate and Colorful Native Life

ONE ENTERS THE HEART OF TUNIS THROUGH "LA PORTE DE FRANCE"

Tunis has not yet been entirely spoiled by its French conquerors. True, one is immediately struck by its modernness, its beautiful, broad boulevards, its European houses and hotels, its cafés, where one may call for the aperitifs of Paris. But this is not the true Tunis; it is only "the European quarter," quite distinct from the old Arab quarter, where the pulse of picturesque native life beats high. One enters through "La Porte de France," a name which indicates how far the French have been able to carry their progress. On the Eastern side of this gateway to civilization is a delightful world where, up and down the narrow streets, between the rows of mosques, bazaars and little shops, swarm the dark-faced, brilliantly costumed natives. One may become acquainted with it all in a few days, or one may linger for weeks and not even begin to know it truly. Some may not feel the charm of Tunis; others will find its fascination grow

on them day by day. It is a question of temperament. Some note only the revolting filth of the streets, the poverty of the natives, the pathos of oppressive social conditions. Others, though they remark these things, see beneath them

into an alluring mystery of customs and way of life not their own. These it is who every day will grow fonder of one of the most wonderful and colorful cities this side of Egypt and India.

Tunis has grown slowly in popular favor. The French possess it, and it is the French who find there the greatest social enjoyment. They amuse themselves with balls, dinners and receptions. There is the Opera, and there is the Casino for play, with vaudeville and other diversions to make the Colonials feel that they are in touch with Paris.

The climate is mild and just variable enough; there are many days of prodigal sunshine, with a seasoned sprinkling of days of rain and chill, when one may miss the furs unwisely left at home. It is a human climate, which means very well and usually fulfills its good intentions. It is not Cairo, but then anyone who visits any other resort on the Mediterranean must be prepared for that. In spite of this drawback, one may enjoy here all the material comforts of cosmopolitan life.



Hucksters of the native wheaten cakes before Bab Aleona—the Arabs are never more artistic than when they sell



A famous market and shipping street in Sidi Okba on the edge of the desert

SIDE TRIPPING FROM TUNIS

One great advantage of a sojourn in Tunis is that one may vary it by any number of little excursions. The immediate environs, including the ruins of Carthage, are historically and picturesquely interesting; those who suffer from rheumatism may profitably visit Korbous, the new health-resort, only thirty miles away and connected by motor. It is a new place with a comfortable hotel and hot springs which were famous even in the days of the Roman conquerors. The Bey of Tunis has a villa there and, with his household, takes the cure annually. Those who love the beauties of nature may reap rich rewards from a trip throughout Tunisia. It appears not to be generally known what superb remains the Romans have left in this region, which, scattered all over Tunisia, are easily accessible, now that the roads have been so greatly improved. One should certainly see Timgad, justly called "the African Pompeii"; El Diem with its stately amphitheatre; Kairuan, the sacred starting-point of pious pilgrimages to Mecca; Gafta, the oasis city, and Nefta, full of exquisite Arab architecture. Then one may press on to Biskra by way of that delightful stopping-place, Constantine, which so agreeably breaks the tedium of the journey on the crawling North African trains.

A PLACE TO ENJOY LIFE LEISURELY

These are the resources of the restless traveler. Those who prefer intensive rather than extensive traveling will find ample opportunities in Tunis itself. It seems divinely planned for those leisure-loving souls who enjoy life quietly. One need never exert oneself at sightseeing; a quiet stroll brings all the beauties and quaintnesses of the city directly under one's eyes. There is always something to see for those who have eyes. Its *souks* alone are a perpetual delight. These narrow streets are crowded with innumerable, wooden-roofed bazaars which display masses of rare, embroidered stuffs, rich old carpets, strange perfumes, choice silver work and brass. One enjoys going there day after day to sip coffee and bargain with grave Arabs who are never more artistic than when they sell. And then Tunis has its park, the Belvidere, from which one has the finest view of the city in its lovely, green-hilled setting. The special attractions of Tunis are, however, not those of Baedeker annotation; they are too intimate and casual for a guide-book. One cannot wonder at will and enjoy a conscientious effort at edification.

Tunis has its history, but one forgets it in its humanity. Those who are weary of experiencing the proper sentiments when viewing famous landmarks, and of being formally educated by travel, will take much pleasure in a quiet little visit to Tunis; or if one seeks relief from ennui of mind or malady of body by a sojourn in some winter resort, no place could

be more satisfying in its picturesqueness and quaint, colorful life and its tonic atmosphere than this little Far Eastern city at the gateway of Africa.

THE SOCIAL PROGRAMME OF OFFICIAL WASHINGTON

MANY Washington hostesses wait until the official programme of state functions at the White House has been announced before perfecting their own plans for the winter so that their entertainments may in no way conflict with the state levees. The days when Capital society was run on a purely democratic basis are past, and now an invitation to the White House is considered much the same as is an invitation to this or that court function abroad, and it has become a sort of unwritten law that an invitation from the President and his wife is to be considered as a command. It is therefore much better to know just when state affairs are to take place and to plan one's own accordingly. Sometimes the very guests for whom a dinner is given are conspicuous by their absence, because they have received an invitation for a White House function after having accepted one from the hostess who has asked other guests to meet them.

There are four state receptions, each one of

which taxes the White House to its limits. But they are so well arranged and the facilities for providing for a crowd are so good that thousands can be entertained quite comfortably.

OFFICIAL RECESSIONS AT THE WHITE HOUSE

Of the four evening receptions, the first, because it is the most brilliant, is the most popular. It is in honor of the Diplomatic Corps, and every ambassador, minister, attaché and secretary of embassy or legation comes in full uniform, and the women of their families wear their smartest gowns. The gay colors of the uniforms, red, dark blue, white and pale blue, with gold bullion and glittering decorations, make a dazzling scene.

The officers of the army and navy are close seconds in gorgeous and picturesque attire. There are many who give this last reception their preference. The officers of the army and the navy and their families are guests of honor, and to see a thousand men in the full dress uniforms of the various branches of the service, the decorations of flags and pennants, the insignia of the President, the Secretary of War, the Secretary of the Navy and the Admiral of the Fleet festooned along the walls of the long, inner corridor, and the Marine Band, bright and picturesque in red coats, stationed in the *entre sol*, all make a sight that is sure to inspire any American with patriotism. This is the only reception at which there are any decorations except, of course, the usual display of flowers.

There are still others whose preference is for the New Year's reception, when, on the morning of the first day of the year, the President and his wife welcome to the White House the Diplomatic Corps, the Army and Navy, the Supreme Court, Congress and every branch of officialdom, including the pathetic remnant of the Grand Army of the Republic.

THE ORDER OF EVENTS

The programme this year began with the Cabinet dinner on December 14th, when the President and Mrs. Taft entertained at dinner all the official family and a number of guests invited to meet them. Then followed the New Year's reception; on January 9th we will have the Diplomatic reception; on January 16th, the Diplomatic dinner; on January 23rd, the Judicial reception; on January 30th, the dinner of the Supreme Court; on February 6th, the Congressional reception; on February 13th, the dinner to the Speaker of the House, and on February 20th, the Army and Navy reception.

The officers of the Cabinet and their wives will this year entertain the President and Mrs. Taft at the usual series of "Cabinet dinners." The Secretary of State and Mrs. Knox will give a dinner for the President and Mrs. Taft on January 4th; the Secretary of the Treasury and Mrs. MacVeagh give theirs on January

(Continued on page 68)



Market place in Tunis, showing the merchants of couscous and Arab coffee, who wait for custom to come to them



THE MID-SEASON HAT IS A COMPROMISE BETWEEN THE NEEDS OF

WINTER AND THE DESIRES OF SPRING, WHERE FUR AND VELVET

MINGLE WITH EARLY BLOSSOMS IN CONGRUITY AND SMARTNESS

FROM GERHARDT

For descriptions see page 72

THE MODERN MRS. JELLABY

IN spite of the higher education of woman and all the other modern movements that spell progress for the sex, certain types that were sufficiently representative in less advanced times to attract the unflattering notice of the satirist, are still much in evidence. Conspicuous among these is the type Dickens pilloried in his *Mrs. Jellaby*. This misdirected woman, neglecting her home obligations, expended much energy in attempting partially to clothe and wholly to convert the heathen of foreign lands. True, the Lady Bountifuls of to-day direct their philanthropic efforts to less remote regions, as "forward movements" have largely superseded foreign missions, but they have not yet realized that they could most effectively "uplift" the submerged by confining their efforts to a rather small, easily reached circle—that of their dependents. Not only is much energy wasted by transmission and misdirection, but, with a conscience salved by her large, foreign charities, the Jellaby type of benefactress is apt to be callous to the suffering that goes on beneath her eyes. It is not really charity that these dependents want or need, but simply fair treatment. One need only give what is due and much misery is alleviated.

A WOMAN'S tendency to defer the payment of debts causes much distress among those dependent on her patronage. Perhaps the little dressmaker is a greater sufferer from this vicious, feminine habit than any other class of victims. Not infrequently she lays out considerable sums for trimmings on which she is given only a thirty-day credit; but her patrons take from ninety to one hundred and eighty days to pay her. As she has no reserve fund on which to draw, she is obliged to meet her obligations out of a current income which is usually barely sufficient to pay personal expenses and keep the business going. The harrowing anxiety and the privations which she endures through the fault of those quite able to pay on delivery, saps her vitality, lessens the amount of her output, and, consequently, of her income.

IT is not alone the dressmakers who suffer from the thoughtlessness of their patrons, but also the many tradesmen whose services are requisitioned in a household. Take the experience of the cabinet-maker. The order for a cabinet requiring choice wood was given in the early spring. When it was completed and carried home, he was told that his patron had unexpectedly gone to Europe, and so he waited through the long summer, pinched for the want of money he had advanced for materials. In the late autumn the patron returned and after many calls the cabinet-maker was informed that she never paid bills until the first of the year. About the middle of Jan-

uary he finally received what had been due him by agreement ten months previous.

"**O**H, tell them to come again. I have no change now," is the indifferent message sent for the fifth or sixth time to the troubled men or women who await humbly below stairs for the money due, as it is not permitted that they should approach Madame personally on the matter. The unjust employer has meanwhile read with great sympathy an account of a shirtwaist strike and she starts for court to offer bail for the pickets arrested for disorderly conduct. Or she hears a lecture, and on the spot subscribes liberally to a fund designed to furnish the primitive peoples of Labrador with reindeer. No one is more susceptible to appeals in behalf of outside philanthropies—settlements, model dairies, swimming pools for boys and all the most fashionable "uplift" measures. Not alone is the twentieth century Mrs. Jellaby liberal in her money charities, but she spends herself most generously through service on innumerable "betterment committees." She is regarded as a shining example of highly developed social consciousness, and is not herself without a considerable pride in what she conceives to be her warmth of heart and her nobility of purpose.

NOTHING could possibly give her such an unpleasant shock as to be accused of oppressing the poor and dependent and causing them an amount of anguish to make angels weep. But, pray, what is Mrs. Jellaby but an oppressor? Her excursions into philanthropy are social excitements in which she plays the rôle of a gracious lady who stoops from her high estate to mitigate the conditions of the less fortunate. This she does vicariously; she takes good care to spare herself the tedium of personally administering relief; this is attended to by secretaries and directors. Between the distinction of presiding at the committee meetings and the dull monotony of remembering to pay her bills promptly, there is admittedly a great difference in interest; but the desire to be, and to have the reputation of being, an honorable woman should be incentive enough to oblige her to keep sacred the spirit of her contracts with dependents. Another unfortunate result of the Jellaby type of heartlessness is that it helps to widen the breach between classes, breeding, as it does, even in the mildest of its victims, a deep and abiding resentment. The poor of this generation, unlike this class in the olden time, are not "dumb, driven cattle." On the contrary, they are coming more and more to articulate through the ballot their protest against existing conditions. It would doubtless surprise the Mrs. Jellaby tribe to be castigated as breeders of an ominous social unrest as well as oppressors of the poor, but such is their status.

IN PARIS IT IS WRITTEN, "ÉLÉGANCE OBLIGE"

At the Sacha Guitry Conférence at *l'Université Mondaine*, Mlle. Cécile Sorel, famous for her beautiful gowning, and always a leader of the modes, was especially charming in a mustard-yellow gown, perfect with her rich, chestnut hair. Above the belt, which pulled the long-waisted blouse in tightly, the loosely fitted corsage gave an air of youthful grace rather foreign to the dignity she generally affects; this air of youthful simplicity was repeated in the long skirt, with the fullness at each side of a smooth front breadth quite obviously gathered into draped to simulate a tunic. The brim of her large picture hat, tilted in the new fashion to show her beautiful hair, coiled loosely at the back and turned back over the ears from a one-sided parting.

One of the most beautiful women of her party wore a "costume gown," that is, one worn without a coat or wrap, of black velour de laine, tightly drawn into a long waist-line by an inch-wide belt of black varnished leather broken into sections by rings of dull gold. From shoulders to belt, framing a smart little waistcoat of creamy-white cloth with gold buttons, wide revers, faced with leopard skin, turned back; deep cuffs of this striking fur finished the three-quarter sleeves. A big leopard-skin muff was lined with black satin, thickly shirred to finish the ends, and leaving a round hole just big enough to admit the hand. The hat, with its square blocked crown and slightly curved brim, was a decidedly new model. Black satin smoothly covered it, and the lovely yellow of the spotted fur matched its facing of cored silk, one of those heavy wales so popular now in all materials.

GOWNS ON THE STAGE AND IN THE AUDIENCE

The smartness of the *Premières*, which have followed one another in quick succession this season, has been really unparalleled. One, unequalled in splendor since the famous *Chantecler* "first night," was so successful that, for some time after, one's first question on meeting an acquaintance was, "Have you seen *La Redue des X?*" It is sensational, this *revue* of the mysterious X, that soon ceases to be a mystery and becomes amusing, gay, and bright with its satiric and sparkling songs. And the roll-call of pretty actresses!—Arlette Dorgère, Marguerite Deval, and Madame Cora Laparcerie, herself, splendidly gowned by Paquin. Nothing could exceed the richness of one of her toilettes of rose-colored météore crêpe embroidered in a deeper shade mingled with gold and silver threads. And how charming another gown, an eighteenth-century model, of changeable taffeta belted with marron velvet.

In the play of another theatre, Mlle. Yvonne Bray wears three charming toilettes, the productions of Béchoff-David. Of a special charm is the Directoire costume of sombre black, individualized by its real Directoire collar, fastened by a long, double, lace jabot and lace sleeve frills; a Directoire hat with a wide, sweeping brim turns up from the face. In

At Brilliant Premières, Conférences and Vernissages the Smart Social and Literary World Displays the Last, Lovely Gowns of the Season

another scene Mlle. Bray wears a white automobile wrap, trimmed with old-red cloth and gray fox.

The climax of these brilliant *Premières* was reached in the last when, both on the stage and among the audience, the greatest couturières of Paris vied with each other in the display of gowns of wonderful beauty. Madeline Carlier wore an evening gown of golden tissue,

turkey pastel. Another wonderful gown worn by this popular actress was of blue velvet. Its surplice corsage and long, pointed overskirt were trimmed with black Chantilly and silver lace, hung over an underdress of shining, white satin. And fancy the effect of a gown of pale, straw-colored silk embroidered in steel, worn with a sumptuous manteau of geranium velvet embroidered in various shades of gold thread!

Eve Lavallière was piquant in a new Lenheric hat, small and round, with a black, velvet-faced brim that turned evenly back from the face, and with a trimming of two quill feathers with curling tips. With a lovely Directoire gown she wore a small, black satin hat of that period, trimmed with a ruby Paradise held by a flat, violet button; and finally, a beret hat of green velvet trimmed with a tall aigrette—original in spite of its old name. During the coming weeks this pretty form, which is having an immense success, will be prominent among the new hats.

SALON OF A NEW COUTURIER

The recent inauguration of the salons of Tollman, a new couturier, promises much for his future. The house, an old one, once devoted to religious uses, stands in a charming garden; it is beautifully furnished in the seventeenth century style and hung with rich and harmonious draperies. One of his most graceful manikins wore a softly trailing gown of pale green charmeuse half-covered with a long, stole-like, lace manteau falling in straight lines from back of the shoulders. Over the tops of the arms it lengthened to simulate sleeves; at the neck and the bottom the panel was decorated with golden roses; tarnished gold and silver threads outlined the design of the lace; and showing faintly through the lace was a tightly crushed belt of green silk. This is shown on page 22.

Velour de laine of a rich, magenta red composed a quaint little walking costume worn that afternoon by the young daughter of a princely house. Its chic lay in the faultless lines of the plain skirt and in the long, belted basque of the same material; its only trimming was the closing buttons of red and black enamel and the little, flat collar of fine, white lace, simply fastened under a bow-knot of palest pink velvet ribbon, so exactly matched to the red of the material that it seemed a faint shadow of it. This gown is illustrated on page 22.

CHÉRUIT DARES THE FULL SKIRT

There has been much talk of a universal plea for full skirts from the manufacturers whose trade, for the past year, has been crippled by the scanty amount of material used by the dressmakers. Chéruit, whether in response to this demand or because he feels that it is time for a change, is launching a new model, which has already had tremendous success in Paris and promises to be one of the most popular for the coming spring. As will be seen by the sketch on this page, it combines, in a most original manner, fullness at the hips with the straight, clinging



This is Chéruit's earliest contribution to the new models for the spring season presented to *Vogue* for publication in this issue

embroidered in mother-of-pearl paillettes, the rosy iridescence of which emphasized the whiteness of her skin. This was covered, on her entrance, by a wondrous, brocaded manteau, gold-lined and edged with fur. The subtle art of Madame Wagner, of Maison Drécoll, appeared in a lovely toilette worn by Mme. Marie Magnier, of soft blue trimmed with old lace and a paler blue embroidery. These delicate colors combined with her soft, white hair reminded one of an eighteenth-cen-

silhouette at the bottom of the skirt. This model, designed and worn by Mme. Chérut herself, is of brown taffeta. The waist is a severely simple surplice, with long, kimono sleeves and soft, rolling collar of wide Valenciennes lace. The skirt, gathered at the waist, falls to the knees in folds at either side of the plain front and back; here it is caught by a shaped band of fur, which, pointing up in the front, drops in a curved line at each side. The lower part of the skirt consists of a straight piece of taffeta with scarcely more fullness than was allowed in the hobble. Both waist and skirt open in a bias line down the front. A narrow band of taffeta forms the belt and finishes the sleeves at the hands. The whole costume is as piquant and fetchingly becoming as one could well imagine.

GOWNS OF FAMOUS WOMEN

The beautiful Brunner Galeries in the rue Royal were filled with men and women of the social and literary world on the vernissage day of Mademoiselle Hélène Dufau's exposition of decorative panels and portraits of women. The first impression one receives from the painting of this clever artist, whose odd personality is well expressed in her work, is one of purely physical joy, derived, perhaps, from the mysterious animation of pose and gesture of her subjects. This freedom and unrestraint, as of one photographed in motion, is combined with splendid calm. The living eyes and the luminous skin are particularly noticeable in a portrait of young Maurice Rostand. He is shown in the brown négligée coat and the soft Basque hat of brown velvet he is accustomed to wear in the Basque country he loves so well. Dimly shadowed in the background are the walls of the Rostand villa. The unique personality of this young man is especially interesting at this moment while he and his talented mother are receiving



At his opening Tollman showed this gown of pale green charmeuse beneath a lace manteau, the figures of which were outlined in gold and silver threads

congratulations on the artistic and poetic success of the production of their joint play. Near this portrait, on the same wall, hangs one by Madame Rostand, so youthful in its blonde beauty that it is hard to realize it portrays the mother of this mature son.

Madame Rostand herself was fascinating that day in a gown of soft, grayish-blue satin; the skirt trailed a tiny, pointed tail; limp draperies, pulled from the front across one hip where they were held in a soft knot, dropped a slender, pointed end to mingle with the folds of the train; shaded blue and white embroideries trimmed the corsage, and a soft belt of gray ribbon twisted tightly into a bow at one side of the front. Above the edge of the low-cut corsage rose a chemisette of un-

Faultless lines in basque and skirt and red and black enamel buttons give chic to this simple walking costume



lined, black mousseline de soie; a small, double frill of black mousseline de soie finished the round neck. The brim of her large hat, of a darker shade of blue than the gown, was oddly covered with three flat volants, scalloped and silk bound; surrounding the crown was a bit of twisted silk the size of one's little finger, that fastened at one side into a clover leaf. That was all that trimmed it, but the smartly rolled brim made it extremely chic. As Madame Rostand came in she let slip from her shoulders a beautiful manteau of soft, silvery gray velvet, brocaded in dark blue flowers and lined with silver-gray satin; the deep collar and wide cuffs that drew the big sleeves close to the wrists were faced with gray fox fur.

Lovely Madame Alcorta did not fear to stand before the painted presentation of herself. Her blond coloring was clearly accented by her costume of black, corded silk with its scant but effective decoration of black moiré bands edged with a curly design of narrow, silk soutache. Short, loose and so soft that it seemed unlined, her coat rounded from its one fastening on the bust to show a dainty little waist-coat of white, uncut velvet, buttoned with dull gold; gold-colored silk faced the brim of her small, round hat, caught up from her face at one side by a stiff black brush.

A NEW MATERIAL IN A NEW TAILLEUR

Several of the new tailored costumes designed for the Riviera are made of an extremely attractive, satin-surfaced, white material. Softer than silk, it is yet more durable and is easily cleaned. Of this charming material is an 1840 redingote, immensely chic. Three-quarters long, straight hanging and apparently seamless, does not sound interesting. To be impressed, one should see it properly worn. The wide, round, flat collar of this new coat, and the deep cuffs to coat sleeves of ordinary size and shape are faced with white moiré silk and finished with a thick, silk-covered cord. The gown of this costume, nearly covered by the odd coat, is more elaborate. Its skirt, plaited in panels, is trimmed with a line of small, flat, pearl buttons, and its pretty corsage is of heavy, Venise lace, white mousseline de soie combined with black, and a bit of the shining, white cloth. This last forms a girdle-shaped piece that apparently rises from the skirt, but is separated from it by a tiny belt of white, varnished leather buckled in four parts. Above this cloth girdle rises the Venise lace with its lining of white mousseline de soie, and above this comes the chemisette of black mousseline de soie, mounting into a high collar wired to curve up to the ears. The sleeves of the black mousseline de soie chemisette extend three inches below the white lace sleeves. This black chemisette is quite generally adopted now in place of the white one so long worn and loved. Instead of the high collar, the neck is often left round and finished with a six-inch plaiting of black mousseline.

At present there is scarcely a white blouse or corsage that escapes the pretty adornment of black mousseline de soie. It is extremely pretty drawn with a few puckers into a deep, square-shaped opening of the corsage, filled in with any transparency.

AN AMERICAN BEAUTY

The beauty of the most popular woman illustrator in America excited intense admiration on the invitation day of the Société Internationale de Peinture et de Sculpture. Her blondness, much admired by the French, was on this occasion wonderfully enhanced by a big, Bournous scarf of black, tail-spotted ermine, lined with shirrings of white mousseline de soie; her muff was so large and flat that it seemed a garment in itself. Her gown, the last word of a great house of the rue de la Paix, was of changeable pink and straw-colored taffeta. Its skirt, finished with a sash and gathered to a long, round waist-line and trimmed at the hem with bands of dull, pink velvet ribbon, had the air of half a century ago. The sash, carried back from the front in an even line, returned and was raised high at the left side, where it was tied into a long, looped bow.

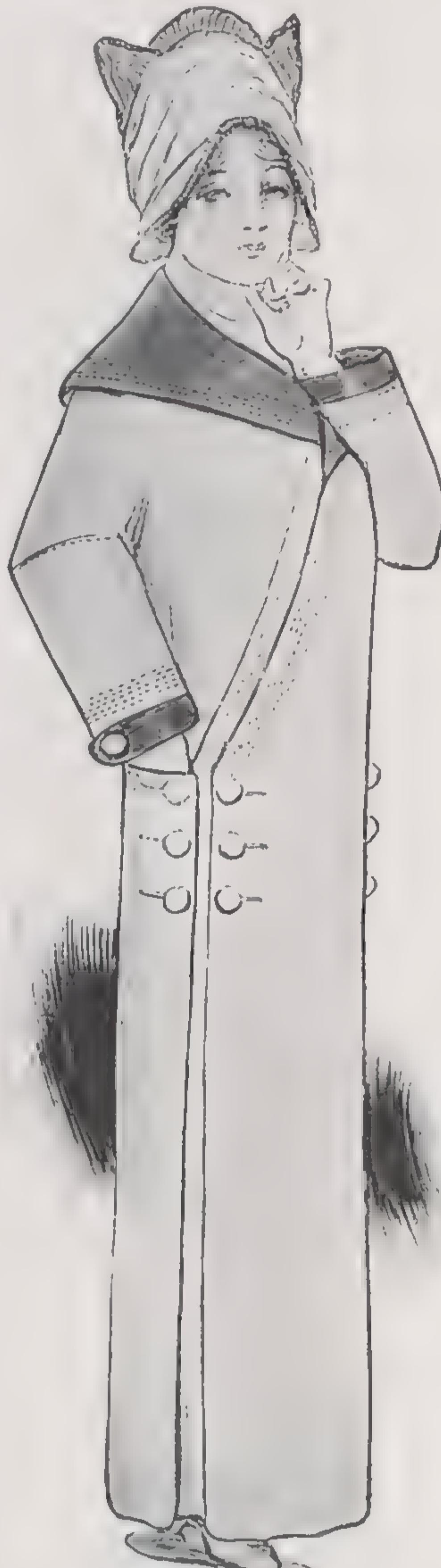
MADAME F.

W H A T S H E W E A R S

ONE pleasure which never palls is the planning and purchasing of the wardrobe needed for the southern resort season. There is something irresistibly fascinating about an outfit for semi-tropical weather, especially at midwinter when one is utterly weary of wearing, or of seeing other women wear, brocades, velvets and furs; it is a positive relief to be shown sheer batistes, crêpes, soft flowered silks and gauzy transparencies. As soon as we see the latest models in summery-looking gowns, frocks, négligées, coats and headgear, we are conquered and proceed to order recklessly, for we are convinced that if not speedily secured by ourselves these lovely garments and hats will become the property of the woman who is destined to sit on the same veranda, and dance in the same ballroom at St. Augustine, Palm Beach or Havana.

The women who regularly each January and February make the rounds of the American Riviera have learned a few facts about winter-summer wardrobes, the most important of which is the folly of having too many new costumes. The knowing ones try to confine themselves, no matter how sorely tempted, to the purchase of six gowns and two wraps. They feel justified in this because many of the garments of the previous southern resort wardrobe, having included some of the smartest models to be found on this side of the Atlantic, do not differ radically from the styles of the new season, although they naturally lack the saliently new features. Simple linen clothes especially can be worn again, for much of their charm lies in their crisp freshness.

Summer Fashions Cast Their Shadows Before in Wardrobes for the Southland—Contrasting Fabrics in Underskirts and Sleeves Offer New Possibilities in Gowning—A Touch of Madness in the Hats



A winter-summer wrap of cream-white ratine, lined and trimmed with Indian yellow

DEEP-BELTED SKIRTS ARE PASSÉ

Now that all women are slender as fairies, the wearing of delicate colors has become a fad. In consequence the suits that are being turned out for the southland are of the lightest shades of gray or tan, and not a few of them barely escape being white. Serges, stripes or plain, fine mohairs and flexible wool-taffetas are used in these suits, but the latest fabric is the thin covert, soft to the touch and dust-proof.

That the deep-belted skirt has practically had its day is proved by a brief study of these suits, for in nearly every instance the breadths are hung from a narrow belt fitted about the normal waist-line, and whatever fullness there is, is gathered over the hips, leaving the front and backs perfectly plain. In spite of ranting and prognostications, wide skirts, which were so shortly to appear on the fashionable horizon, are still conspicuous by their absence. One of the smartest skirts, shown in the first sketch at the top of page 24, was developed in oyster-colored twilled covert and measured exactly one and one-half yards about the feet. It was perfectly plain at the back, was gathered ever so slightly about the hips into the waist-band, and, lapping across the front, formed an irregularly shaped panel. The jacket, considerably shorter at the back than at the front, was



An elaborate example of the latest fancy for yellow-white in preference to pure white

trimmed, like the skirt panel, with double rows of covert-covered buttons; the cuffs, the collar and the short revers were of self-toned velvet, the double half-belt was of pine-green, patent leather, while the close-fitting hat of

pine-green straw was draped with a matching shade of silk and harmonized with the parasol. The jackets of more elaborate suits are showing a slight tendency to flare out from the waist-line, and so give the latter a very small appearance.

BUTTONS MATCH THE GARMENT

Buttons of the same material as the garments upon which they play a useful or an ornamental rôle are a salient feature of the winter-summer styles. Instead of giving a color relief to a costume, they blend with it and, but for their size and number, would not be noticeable. But a dozen or more half-dollar sized buttons on a morning frock of simple design can scarcely be overlooked even by the most casual observer of feminine clothes.

The before-luncheon garb of the woman who knows what is correct is of a simplicity that is certain to amaze the provincial who believes in getting her money's worth from her dressmaker. Many champagne-toned linens and crashes are being used in the little morning frocks which will be in evidence when society congregates below the Mason and Dixon line. But the linens and crashes have a powerful rival in the new Turkish cross-weaves. One of the prettiest of these is in the familiar sandy shade with a mixture of darker tan, seen beside the covert suit. The skirt, straight as a



A beautiful variation of the purple and coral color-scheme, glittering with beads of the same tone

tube and bordered just above the hem with two narrow tucks piped with a wonderful shade of Mediterranean blue, buttons diagonally with self-toned buttons, from the right hip to the left lower edge; the bodice, closing from right to left in deep scallops, is piped with blue silk, and the under half of the sleeves and the lower part of the yoke are of blue shantung figured in tan. While nearly every French model that is brought to this country has sleeves terminating just below or considerably above the elbow, the American woman is quite likely to demand a long-sleeved and high-necked guimpe with any morning frock, for, unlike the French *grande dame*, she prefers to cover arms and throat until it is time to dress for luncheon.

Extremely modest is the girdle on this sandy-colored frock, and yet it is a good example of the belt finishing of the best costumes now being offered; it is narrow and short, as shown in the illustration on this page; the ends are elaborately embroidered in the relief shade and heavily weighted to lie flat against the hip.

UNDERSKIRTS OF CONTRASTING FABRICS

Really new and therefore joyfully welcomed in this era of "revivals" is the underskirt of two fabrics of one tone. Instantly the woman who knows clothes will see the advantage of making the lower half of a skirt of embroidered muslin, heavy lace or figured India silk, and the upper portion of a plain material. In ordering such a dress, it is well for the shopper to bear in mind that a pure white fabric of any sort is a bit *passé*, and all the yellow-white tones are enjoying a revival. This fashion has come in rapidly during the past month, as witness the coarse nets and the heavy laces like macramé, which to the uninitiated, always present a half-solid appearance. Though the fashionable woman is dainty to finickiness, she doesn't a bit mind wearing a lingerie costume which looks as though it would be the better for a thorough bleaching; if she is a semi- or an ash-blond she goes in strenuously for these yellow tones which bring out the gold of her hair and emphasize the whiteness of her complexion.

An example of the near-white costume is seen in the lower left-hand corner on page 23. It is Indian-yellow, pin-striped marquisette with an upper-half underskirt of satin partly covered by a short tunic embroidered in a self-tone



Chic little model in thin covert, a new fabric that has the advantage of being dust-proof

A frock in the novel Turkish cross-weave is chosen by the smart woman for morning wear

intertwined with old gold, and bordered at one side with a row of the tiniest silk buttons set close together—the present mode for placing all small buttons. Dyed Venise lace, exactly matching the marquisette, forms the narrow collar, the yoke and the deep cuffs. The bodice with its slashed shoulder seams, joined by nar-

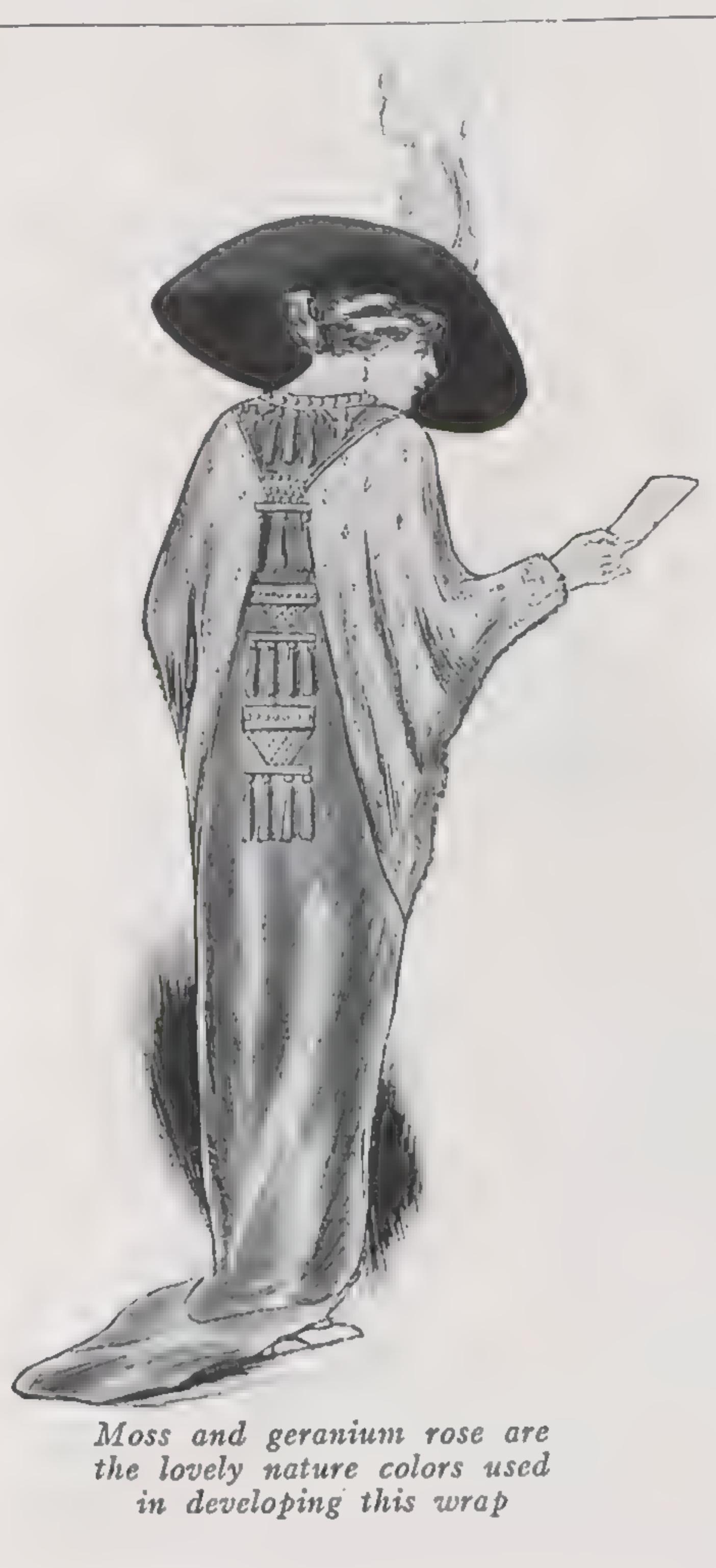
row straps of embroidery, has sleeve caps edged with a row of buttons and three-quarter sleeves with turn-back cuffs of the Venise lace. From the yoke hang two strings of embroidered silk balls with beaded ends; these fall against the girdle of satin, which terminates in a heavily embroidered, short end at the left hip. Perfectly adapted to a southern climate is the hat of soft, Indian-yellow straw, half-faced with black velvet and trimmed with a black aigrette.

BODICE DRAPINGS FORM SLEEVES OF CONTRASTING FABRICS

Sleeves of contrasting fabrics are not a novelty in themselves, but the present way of developing them is new and, like most of the really smart features of the late fashions, is artistic. Sketched at the bottom of this page is a garden-party gown that will elicit much admiration when it reaches Florida. It is of mauve marquisette embroidered with a deeper tone of purple, subdued with a few threads of silver. One sleeve and the lower half of the bodice are of the embroidered fabric, the other half, as well as the triangular-shaped "modestie," is of gray net outlined with silver—a tone scheme which is repeated in the skirt. The narrow, clinging skirt is flounced with silver lace, veiled with gray and draped with marquisette in a way which proves conclusively that *bouffant* effects may be produced without in the least destroying the slender outline. In the case of this gown the silk flower cluster which has been making such a sensation in sartorial circles appears in the form of a pineapple rosette of two shades of violet with mauve-embroidered ball pendants; it is employed to join the gray marquisette drapings just above the knees.

The hat of deep purple tagal, trimmed with wired, shaded gray ostrich plumes, is best described as "rakish"; it flares sharply, is creased at the left side and posed to shade the right eye. Many of the hats created for the winter-summer season are of this character, and one's first thought is, "How can I wear that?" But,

(Continued on page 52)



Costume of mauve and silver that will grace the garden party of a Palm Beach hostess

Moss and geranium rose are the lovely nature colors used in developing this wrap

Editor's Note.—The artist who formerly did the sketches for *Vogue's* regular Paris letter has now come to America, and hereafter her drawings will be used to illustrate "What She Wears" and special articles.

A S S E E N B Y H I M

The Old Spring Fret Comes O'er Us, Driving Us South and East and West—The Once Popular Cotillion Dies a Natural Death

THE winter has been danced half through, and now that the débutantes have all been comfortably settled, the young married set and the buds of yesteryear are having their innings. The season has been "top hole," to use a golfing term, and a great success, but that does not deter many of the fashionable world from indulging in their periodic restlessness. We must be on the move. We are tired of snow and ice and chilling winds, and we long for the south with its first whispered promise of approaching spring. We want the real, not the artificial, warmth; the atmosphere of the hotels just now palls on us. Egypt, the Nile and the great deserts beyond, tempt us. Some have already started to seek the veritable Garden of Allah. Mr. and Mrs. John Innes Kane have taken one party up the Nile, Miss Hammersley will have some of her friends with her on her Eastern trip, and Col. and Mrs. John Jacob Astor have announced their intention of mak-

ing the trip. Others will go again to their cherished Riviera; Cannes will have a villa colony of Americans, and Monte Carlo, its usual quota. The same people go every year to Pau and Biarritz. The former is the resort of the hunting set and of those who have lived abroad for a long time; there are few newcomers.

I used to like a quiet resort not many miles from Pau, in a land which has been called the "Paradise of the Pyrenees." It is a French place, but one finds interesting American and English people there. It is in a valley guarded by the white-capped mountains, so no winds or damp airs penetrate. I remember plucking bunches of iris in a field near my hotel on a January day, when the blooms lifted their fragrant heads from under a coverlid of snow.

However, I am in doubt this year about going abroad; "abroad" comes to us nowadays. Very soon there will be the usual throng of well-known, titled people, who will take a first place among the "lions." Just now a few Earls and their Countesses, with a Duke and his two young kinsmen and others of lesser rank are tarrying with us a little while before they go on to the Pacific coast. Of late years the home attractions have been so strong that even the confirmed rovers are deciding to stay here. In a few weeks Palm Beach will have commenced its season; Aiken opened at Christmas, and this year it has a polo tournament among its other attractions. The Aiken colony is small and ever so conservative; it is really Hempstead, the home of the hunt in America, transplanted to the clay and sand hills and pines of the Carolinas. When Lent comes in, New York will have begun to settle itself for its long summer sleep; the best one can expect after Easter is a little desultory entertaining and many weddings through April and June.

LOOKING BACKWARD

What of the winter? Perhaps even now it is not too early to review the history of the season. New York has gradually become rather a place of temporary abode than a city of homes. Many of the better known people are living in the country, and they either keep their houses closed altogether or open them for only a short period. Others go to the smart hotels for the season, and it is also fashionable to take one of the new apartments in some of the latest built houses. Fifth Avenue is undergoing a radical change; the carrying away of the stoops and ornate entrances removed the last check to the tide of business which is sweeping uptown; even the Vanderbilt neighborhood is being rapidly converted into shops. Slowly Fifty-seventh Street, the last stand below the Park, is being encroached upon, and in a few years a residence on lower Fifth Avenue from Twenty-third Street to the Plaza will be only an historical tradition. All these changes bring variations in society and social conditions.

THE COTILLION HAS SEEN ITS BEST DAYS

This past winter the youngsters, who have everything their own way, it would seem, stood out against the time-honored cotillion. General dancing is much better, particularly at the crushes—and a ball is a crush in New York, these times—so that it would seem that, for a time at least, the cotillion is shelved. Washington has followed the example of New York, and at the smartest dances, the cotillion has been ignored. What a difference in a few years! It is not so long ago that Mrs. Townsend gave her famous ball with its gorgeous favors. An attempt was made this winter to revive at least a semblance of the cotillion, by having the leaders hand out one set of favors, calling them "souvenirs," as if they were advertisements for a sale of some kind.

There is really much common sense in the abolition of the cotillion. It is a selfish dance. It is heartbreaking, too, for many a girl, who is not over attractive or popular or wealthy.



Photograph by Marceau

Miss Dorothy Manice, daughter of Mr. and Mrs. Edward Manice, whose débutante season has been a brilliant success



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Miss Gwendolyn Condon, daughter of Mrs. Thomas B. Condon, for whom further débutante entertainments are in preparation

It emphasizes the fact that she is receiving but little attention. Girls have been known to pilfer favors, and many little meannesses have taken place, so that there has been much unnecessary jealousy, and many a cotillion has been more of a tragedy than a comedy. At the largest dances leaders have walked through the cotillion in a perfunctory manner. They have promoted rivalry and given the opportunity for much vulgar, lavish display. For many years, even in my mother's day, the dancers cared little for the figures themselves; the young girls wanted to be taken out only when there were favors, so that they could dangle these beribboned trifles over their arms or on the backs of their chairs. I believe they called them their "scalps."

DANCES THAT MAY TAKE ITS PLACE

So I do not see why new dances should not creep in, although the turkey trot, of which I spoke last winter, is not graceful, and the real grizzly bear is not fit for drawing rooms. There is, however, a modification of it which sounds much worse than it really is, that may do as a substitute. Philadelphia, most conservative of cities, must capitulate to the turkey trot; when it is being approved by no less autocratic hostesses than Mrs. Craig Biddle, Mrs. William J. Clothier, Mrs. Harold A. Sands, Mrs. A. J. Drexel Biddle, Mrs. George Willing, Jr., Mrs. Robert Goelet, it is pretty well established as a proper sort of dance.

There is no objection to these exotic dances except that they are not graceful and that they smack of the saltatory efforts of the slums. The *tongs*, originally, was unspeakable—as bad as another dance which is accompanied by a weird, wild melody and which originates in South America. The young man who, originally from the French quarter of New York near Seventh Avenue, has become the momentary star of the cabaret entertainments, and who gives exhibitions in various drawing rooms, has been showing an expurgated edition of the Apache. These novelties are interesting, amusing, but hardly for the drawing room. I think they are merely passing fads.

WEDDINGS OF THE NEW AND OLD YEAR

I have already alluded to the wedding of Miss Gwendolyn Burden and Mr. David Dows. It was one of the most beautiful ever witnessed in New York. The bride was lovely; her veil was gathered into the becoming cap effect, and she wore a wonderfully rich gown. The splendor of the ritual at Grace Church and the presence of a most fashionable congregation were factors in producing a lasting impression of a superb ceremonial. In Washington, Miss Mary Southerland, daughter of the Rear Admiral, was married to Louis Bacon of Boston on January 3rd; their engagement, announced in the early autumn, was one of the first interesting bits of news from the capital. Miss Taft gave the bride and bridegroom-elect a dinner at the White House just before Christmas. The young people met only shortly before Thanksgiving when Miss Southerland was visiting Boston, so that it is all very romantic.

Débutantes continue to make their "bows" until late in January; never were there so many in a season. Yet more entertainments are being arranged for Miss Dorothy Manice, the daughter of Mr. and Mrs. Edward Manice, and for Miss Gwendolyn Condon, the daughter of Mr. and Mrs. Thomas B. Condon.

AN INTERESTING WASHINGTON WEDDING

ASIDE from the prominent social position of the bride, the wedding of Miss Louise Foraker, the daughter of the former Senator from Ohio, to Mr. Victor Cushman of New York and Bar Harbor, was perhaps one of the most interesting weddings of the early winter in Washington.

Planned and carried out by Miss Foraker herself, the wedding was devoid of the usual flurry and confusion which immediately precedes events of this character. Determined to be at her freshest on her wedding day, she declined all invitations preceding her marriage, with the exception of one, a dinner given her by Col. Francis Colton, father of the Governor of Porto Rico. Col. Colton's elder daughter, Mrs. Archibald Davis, wife of Commander Davis, U. S. N., and Madame Havennith, wife of the Belgian Minister, are Mrs. Cushman's two most intimate friends; they are the young girls with whom she grew up and for whom she had acted as bridesmaid.

A REAL HOME-COMING FOR THE BRIDE

The two other daughters of the family have had large weddings with some thousands of invitations sent out, but Miss Louise Foraker had always meant that her wedding should be a small, intimate affair; so, of the many hundreds of friends of the family, only some fifty guests—relatives and a few close friends—were bidden. Notwithstanding this, presents from all over the States and from abroad began to pour in as soon as the announcement of the date of the wedding was made public. As they arrived, this very systematic young woman placed them one by one just where she expected them to remain, for her old home here is to be her new home, as Mr. Foraker has turned over to the bride and bridegroom his Washington residence, furnishings and servants, *in toto*, so that when they come back from their wedding trip in the Tropics, it will be a veritable home-coming for the bride.

THE WEDDING GOWN

Not only were the decorations of this pink wedding in that color, but almost every bit of



Photograph by the Townes Studio
Mrs. Louis Bacon, née Southerland,
who was married on January 3rd



Copyrighted by Harris & Ewing, Washington, D. C.
Mrs. Victor Cushman, a Washington bride of the early winter

the bride's trousseau has somewhere about it a touch of the becoming rose shade. Of course the wedding gown was of white satin. It was made severely plain, except about the shoulders and corsage, which were festooned with pearls and crystals. It was slightly décolleté and finished with pearl-trimmed net. Two large baroque pearls formed an ornament in the center of the corsage, and the elbow sleeves were made in a series of close-fitting, circular flounces, each edged with a band of pearls. The skirt was draped in a point in envelope fashion and fastened at the left side with a large pearl ornament. The exquisite, rose-pointed lace veil was fastened to her hair in cap-shape fashion and encircled with a chaplet of orange blossoms; the long, bias point of the veil hung to the length of the narrow, fish-tail train. She carried the conventional shower bouquet of white orchids and valley lilies.

THE GOING-AWAY GOWN

The going-away gown is a Francis model in taupe corduroy. The high-waisted skirt has a panel front and back, which widens out at the bottom in a square, trimmed with a row of four large buttons on each side. The blouse has a bib-shaped piece extending from the waist-line up over the chiffon upper part. This is cut in three points, the center one of which extends up to the wide band that circles the round neck. The two shorter points are edged with small buttons; running from these up to the neck-band are two wide bands of rose satin embroidered in self-tones. The upper part of the bodice and the kimono sleeves are of taupe chiffon-cloth over gold tissue. Bands of the rose-embroidered satin form the cuffs, which are fastened back with triangular pieces of taupe chiffon, held in place by small buttons. Buttons also ornament the wide band of corduroy which encircles the neck.

The coat is the prevailing three-quarter length, with a button-trimmed band across the waist-line in the back. A wide collar of opossum fur forms the only trimming in the front. To wear with this, Mrs. Cushman has a large picture hat of taupe velvet with nodding plumes of the same color; but for traveling she wore a small, black velvet hat trimmed with opossum fur and gold lace.

IN THE BRIDE'S TRUNK

One of her evening gowns is a black velvet with the folds of the high-waisted bodice opening over a corsage of rose chiffon veiled with a lattice of silver trimming. The long, svelt lines of the skirt open in front to show a petticoat effect of rose chiffon and silver lattice.

Another stunning evening gown is of rose charmeuse with revers of silver bead passementerie, which open over a V of gold lace; above this is a square neck, consisting of narrow bands of cream lace on the two sides and hemstitched chiffon in the front. Tulle embroidered with rows of silver beads forms the shoulders and sleeves of the kimono bodice; the sleeves are finished at the elbow with a silver tassel. The skirt is trimmed about the hem with silver fringe two inches wide. Long scarf ends are tied together near the hem of the gown in the back, and in front a contrasting note of color is a short, black velvet sash end.

Daintiest of all Mrs. Cushman's frocks is a shell-pink chiffon over satin. This is hemmed with a wide band of embroidery formed of silver, gold and pearl beads intertwined with tiny, satin roses. The same embroidery motif extends over the kimono shoulders and crosses in front, leaving a little V, which is filled in with a cobwebby lace.

A dainty tea gown is of corn-colored crêpe over a foundation of pink China silk. Veiling this is a knee-length coat of white silk filet slashed under the arms, edged with silk lace and caught together with a formal little bow of King's blue velvet. Two rows of cream lace *entre deux* extend over the shoulder and down the front, where they meet a little below the waist-line. There the blue velvet is again introduced in a bow of two loops and one long end. Across the bust, soft folds of the yellow crêpe and blue velvet join the sides of the coat; a chou of velvet fastens the left side, and a rosette of quilled crêpe is drawn up over the folds of velvet on the other side.



The gathering of the huntsmen just before the hounds were loosed in the open country

HOUSEWARMING OF THE PICKERING HUNT CLUB

THE new clubhouse of the Pickering Hunt Club, near Phoenixville, Pennsylvania, which opened with the merriest hunt of many moons, and a housewarming tea to which came many of those prominent socially in Philadelphia and New York, boasts one of the finest locations in Chester County, famed for its hunting country. Situated at the top of a hill at Williams' Corner, it is but a few hundred yards from the old clubhouse. The new home is the remodeled building of the old P. Rapp farmhouse, one of the most charming old houses in all that picturesque region, and has been standing since 1821. It was donated by William J. Clothier, former national tennis champion, and master of hounds of the Pickering Hunt. The original architecture of the old farmhouse, pure Colonial, has been carefully preserved, and the exterior has been done over in white stucco. Inside, the walls and hangings are carried out in pale buff.

Secretary of State Philander C. Knox and his son-in-law and daughter, Mr. and Mrs. James R. Tindle, whose homes at Valley Forge are near the Hunt Club, contributed bountifully to the furnishing of the clubhouse, and insured its having plenty of old Colonial appointments appropriate to the surroundings.

Twenty-five hunters rode in the opening run, of whom more than half were women—in fact, more than half the entire membership of the club is made up of daring women riders. William J. Clothier, M. F. H., loosed the

The Installation of the New Clubhouse Was the Occasion of a Dual Festivity—A Spirited Hunt, Followed by a Bounteous Tea

hounds in the open country and bade them pick up a trail, since no fox was available for starting. Almost instantly the full cry of the pack sent the jubilant riders helter-skelter over the hills and fields of Chester County, and the trail was held for several hours. In the end,

however, the hounds were out-generaled by the fleeing quarry, and the riders came back prizeless. One of the prime factors in the popularity of the Pickering Hunt Club, and a potent reason why the environs were not changed when the new clubhouse was acquired, is the willingness of the Chester County farmers to lend their fields without protest to the club members. In fact, several of these farmers have private packs of hounds, and indulge their own leisure hours with informal hunts. American to the core is this club, from its old Colonial home to its packs of fox hounds and splendid hunting horses all bred in this country.

Among the distinguished guests at the opening of the clubhouse were Secretary Knox, president of the club; Mr. James R. Tindle, vice-president; Mr. Warren F. Smith, Jr., treasurer; Mr. William J. Clothier, master of hounds, and Mr. Samuel J. Reeves, secretary; Mrs. Philander C. Knox, Mrs. J. R. Tindle, Mr. and Mrs. Reed Knox, Mrs. T. R. Sullivan, Miss May Reeves, Mr. William Reeves, Mr. and Mrs. R. Penn Smith and Miss Kitty Smith, Mr. Warren Martin, Mr. and Mrs. Malcolm Tarmer, Mr. and Mrs. David Reeves, Mrs. Homer Le Boutillier, Mrs. William J. Clothier, formerly Miss Anita Porter; Mrs. Thomas Wister, Mr. and Mrs. Norman MacLeod, Mr. E. T. Stotesbury, Mr. Robinson Roosevelt, Mr. Robert Glendenning, Mrs. William Porter, Miss Jessie A. Page, Mr. Horace Hare, Messrs. Kenneth and Barney Schley.



The new clubhouse. The club's monogram stands out boldly from its white stucco background



Mrs. James R. Tindle, daughter of Secretary of State Knox, is a keenly interested member

A group of the club members who turned out with much enthusiasm at the opening



THE LAVISH USE OF FILET AND POINT LACES, HAND-WROUGHT EMBROIDERIES
AND TOUCHES OF SILK, SATIN AND VELVET, RAISE THE LINGERIE GOWN TO
A POINT OF ELEGANCE THAT MAKES IT A POSSIBLE TOILETTE OF CEREMONY

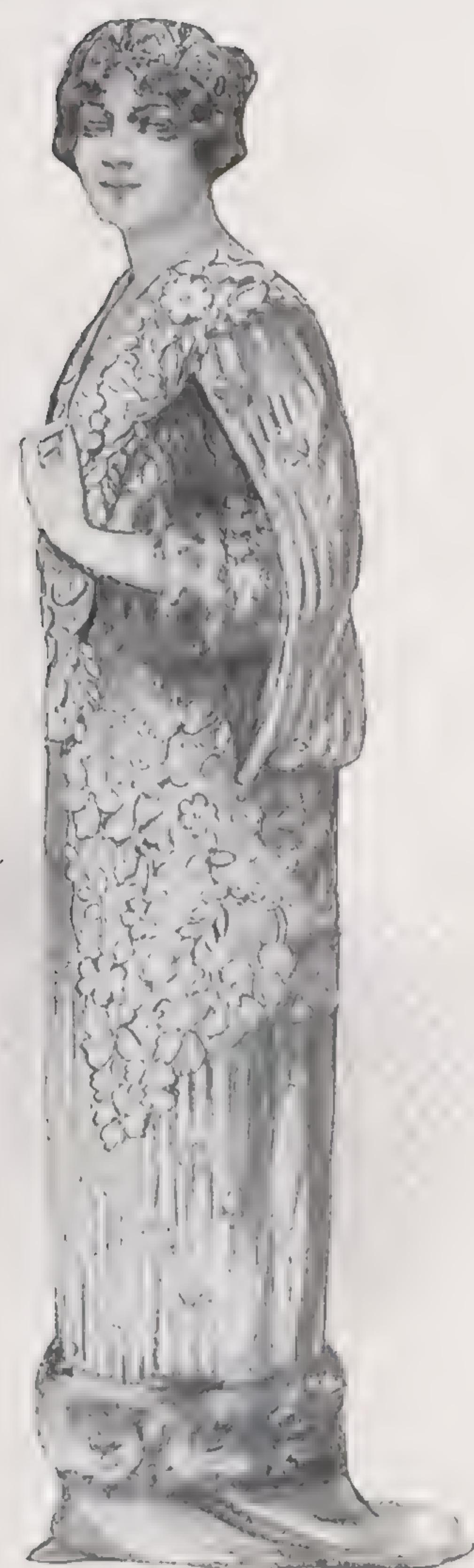
FROM HOLLANDER



Wrap of brocaded and plain pink satin; cape shaped in one with the sleeves and trimmed with sable



Gold-embroidered, cream-colored slip over green underdress; panel-sash in one with the décolletage



Evening wrap with a cape fulled into a deep band of Irish lace dyed green, gives an original, baggy effect

THE WARDROBE OF A RUSSIAN ARTISTE

FROM a far-away province of Russia Madame la Princesse Baratoff came to Paris. One memorable evening she sang "Snegourotohka" and at once became the idol of the musical and artistic world. She sang in "Carmen," in "La Damnation de Faust," bits of the wonderful folk lore of her own country and wild Zingara love songs, accompanying herself on her guitar. And finally, last spring,

An Oriental's Love of Sumptuousness, Restrained by an Artist's Love of Purity, Displayed in Madame la Princesse Baratoff's Gowns

when she appeared as one of the stars of the Russian Opera Company at the Théâtre Sarah Bernhardt, all musical Paris flamed into enthusiasm.

This interesting Russian has become, under the tutelage of Mlle. Bertha Kohl, an incomparable singer and dancer. Her beauty and charming personality add immeasurably to the impression made by her talent. This young singer is an artist, but in Paris even the greatest artists must be beautifully gowned. In nothing does La Princesse more completely display her artistic soul than in the clothes she wears. She delights to express herself in color, and so lavishes almost as much attention on her gowns as on her voice. She plans them with the same sense of joy the painter must feel when blending his colors into a masterpiece. Though every gown and hat of her wardrobe for this season is credited to a great house, it is said that she herself designed their form and scheme of color. The artist who sketched from life in the short space of time La Princesse would consent to stand, has cleverly caught her graceful and characteristic standing poses.

RICH COLORS FLAME IN HER EVENING WRAPS

From her evening cloaks, three rarely beautiful ones were selected. The loveliest, shown in the last figure on this page, is of a dull green silk brocaded in gray, striped in gold, lined with cerise satin, and trimmed with chinchilla. A hip-long cape, covering the shoulders and



One of those downward shapes that so charmingly frame the low coif; wide-spreading black and white aigrette



Unusual height gained by low-drooping brim and fountain-like arrangement of tips shading from taupe to cerise

partly hiding the sleeves, is gathered under the wide, Irish lace collar, dyed dull green, and again at its lower edge where it turns under, giving an original baggy effect. A wide band of Irish lace below

this, circles the hips and forms wide fronts. The sleeves, full at the armholes, are slightly gathered at the bottom into a broad cuff of lovely chinchilla, a wide band of which finishes the hem of the skirt. At the middle of the



Barbaric richness of gold embroidery in yoke and border; a swaying, tinkling fringe of gold, bronze and steel beads over orange velvet veiled with green mouseline

back the hem is slit up a few inches; on each side of the slit, a little chinchilla, its head pointing upwards, stretches full length.

Truly a magnificent garment is the first on page 29. It is of shimmering, pink, brocaded satin, distinguished by a deep border of plain, pink satin that rounds to the front and a deep, oddly rounded cape that drops in one with the sleeves. A cluster of fine tucks controls the fullness at the top of the sleeves and shapes the shoulder. Gold, ball fringe edges the cape and follows the upper line of the plain, satin border; broad bands of sable finish the neck and sleeves.

And, finally, the third cloak, which is of orange satin and velvet under green mouseline de soie. The shoulders, the tops of the sleeves and a wide border on the skirt, rounding higher in front, are covered thick with splendid embroidery in gold, bronze and steel threads. The mouseline de soie over-part is hung in fine tucks from the embroidered yoke, and over this, to the top of the embroidered skirt band, hangs a thick fringe of steel, bronze and gold beaded strands that match the rich tones of the metal embroidery. This evening coat is topped by a "bonnet" of gray lace enriched by silver embroidery, accented by pearls. At one side a great silver cabochon holds a tall aigrette of royal French blue.

THE ARTIST'S PASSION FOR COLOR SHOWN IN HER GOWNS

The only afternoon gown chosen from the wardrobe is a colorist's study in rose, black and gold. Plain, rose-colored marquisette composes the body of the gown, while a wide band that crosses the front, its upper edge covered by a loose, wide tuck, its lower edge trimmed with black, chenille fringe, is of a beautiful, rose-colored material brocaded in great, gold poppies raised high above the surface; in this brocaded pattern are a few fine, black lines and smaller poppies done in velvety black. The back view, sketched in the lower corner of this page, shows this band drawn into a slight

drapery in the middle of the back under a rosette formed of one of the great golden poppies. Black velvet dots the hem and the edges of the short, loose sleeves. Only a slender, supple figure could dare the arrangement of the fichu of the embroidered stuff that nearly covers the loosely fitted corsage. Crossing on the bust, one end circles the waist, meeting the other at one side of the front, where both finish under a golden rosette.

The black velvet hat Lewis designed for this gown is large and flat. On the under side of

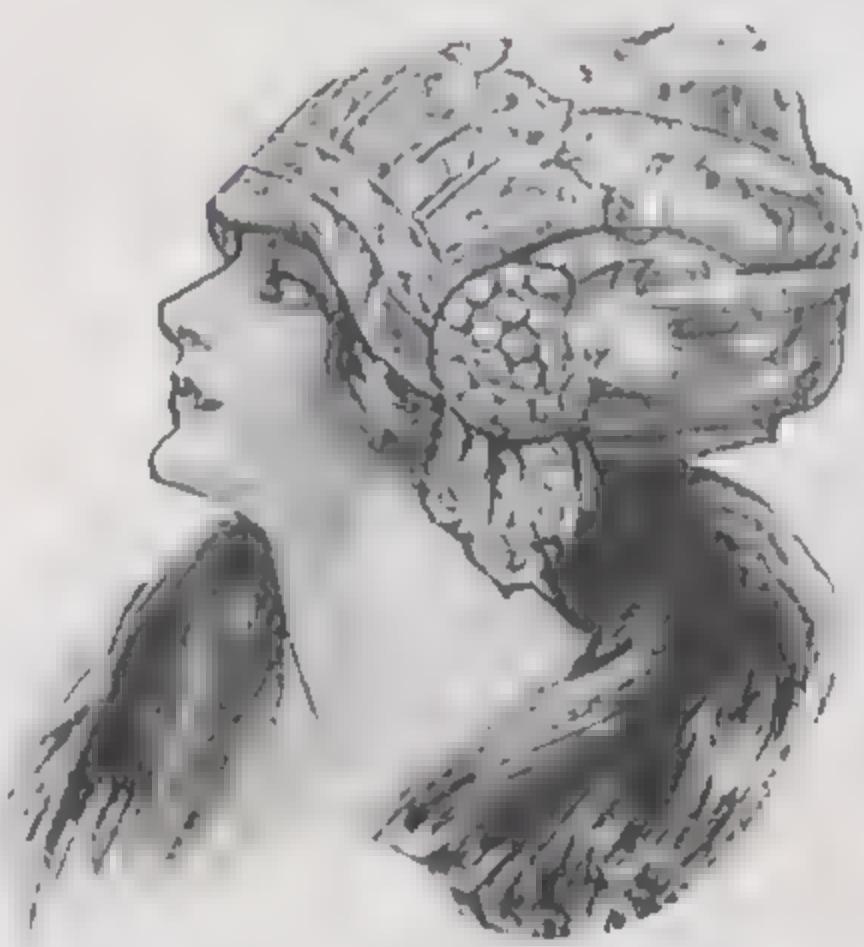
crêpe de Chine. Over this is a tunic of cream silk embroidered in gold, with a narrow, thick, gold-beaded fringe. The slender train forms two distinct, sharp points; one drops from the green, lace-covered underdress, and the other from the broad tunic. Distinctly novel is the long, jeweled sash end that drops from the middle of the front and is cut in one with the square décolletage. The short, puffed sleeves of emerald green tulle, with their fullness drawn close to the arm by three tiny, corded shirrings, are finished with a fall of golden fringe. With this Callot gown is worn a Lewis turban of dull gold filet embroidered in green, jet and silver, which curves charmingly about the face.

THE PRINCESS AND HER MILLINER PUT THEIR HEADS TOGETHER

The hats were as lovely as the gowns themselves. One, of black silk beaver, shown in the left-hand corner of page 29, was of that downward shape that so charmingly frames the low coif; a black velvet pump bow fastened a wide-spreading black and white aigrette. Another, of even more decided downward curve, was trimmed high with a fountain-like arrangement of drooping tips shading from taupe to bright cerise.

There were several lovely theatre caps—one of dull silver lace, shown at the top of this page, frilled into a poke-bonnet shape in the back and folded across the front into a deep band heavily embroidered in shades of silver and bronze. This was finished at the sides with big, dull gray, pearl cabochons.

A less sumptuous but proportionately lighter and daintier cap, shown just below this, was of soft, pink satin with a trailing spray of Marie Antoinette roses. The last theatre cap, shown at the bottom of this page, is almost a hat; two frills of lace, one of pale cream over one of dull silver, form the flapping brim, from which rises the sweeping, soft gray goura.



Dull silver lace folded into visor embroidered in many tones of bronze and silver



Simple theatre cap of pale pink satin with trailing spray of Marie Antoinette roses



Frill of cream lace over one of silver lace from which rises a sweeping, soft gray goura



A colorist's study in rose, black and gold; rose scarf and skirt drapery brocaded with great, gold poppies and hung with black chenille

the brim, as it flares from the face, is a thick velvet-covered cord which divides the brim in two. The width of the brim shows effectively, and white, uncurled, ostrich plumes mingled with white, ostrich feather fantasies form a charming trimming.

CALLOT AIDS HER TO EXPRESS HER PERSONALITY IN HER GOWNS

The Callot gown shown in the middle of page 29 has an underdress of deep, cream-colored tulle wrought in heavy figures over emerald green



REMINISCENT OF NO SPECIAL PERIOD, EXPLOITING THE MODERATE RATHER
THAN THE EXTREME, THESE ARE GENUINE CREATIONS WHEREIN HARMONIOUS
COLORS MINGLE AND DEFTLY PLACED TRIMMINGS EXERT THEIR OWN CHARM

FROM JEANNE LANVIN

For descriptions and reverse views see page 72



BRIGHT-HUED FLOWERS, AS LOVELY AS NATURE'S OWN, BLOOM DISTRACTINGLY ON

THESE CHARMING REGINA HATS FOR THE SOUTHERN AND LATE SPRING SEASONS

SOUTHWARD, HO!

The Social Flitting to Southern Climes
Affords Glimpses of What La Mode of
Spring and Summer May Bring Us

THE call of the southland in this grim season of the year creeps into the heart of all lovers of sunshine and life in the open, but it is only the few who can throw down the burden of the winter work to answer the summons. To the woman of fashion it comes as a welcome release from the monotony of the waning season, and it is with genuine relief and anticipation that she sees her soft, summery wraps and light, diaphanous frocks disappear into her capacious trunks preparatory for the "southward, ho!"

For the past month she has been giving this winter-summer wardrobe much attention, and now everything seems complete. The tailor costume has been a matter of especial concern. Of course it is after the newest modes evolved by some French master-designer, and embodies individualizing features which foreshadow the spring fashions.

NEW CUT AND COLORING IN A TAILLEUR

A chic frock, after a Paquin model, of blue serge combined with wistaria satin, is shown in the upper left-hand



Original arrangement of a lace panel which runs from the skirt border up through a side parting, to fall gracefully over the shoulder in a wide revers

Picturesque white satin dinner gown with skirt-inset and bodice of apple-green satin; inset and sleeves simply embroidered in silver thread



Doucet depicts a clever play of lines in this model of gold-embroidered citron mouseline with trimmings in mauve and sky blue

corner of page 34. This one-piece costume displays some interesting innovations in the arrangement of lines. The long, pointed waist-line, however, has not been used for a number of years; it is insisted upon here by the use of contrasting materials, for the skirt is of blue serge, while the waist and sleeves are of wistaria satin. The side closing of the placket is accentuated by the wide outlining band with its trimming of black satin braid. The bodice, as needs be in a long-waisted design, fits the figure snugly; a deep girdle effect is given by the grouped rows of braid which encircle the side of the waist and run up to a point in the middle of the back. The long, close-fitting sleeves are set flatly into the armhole; the cuff bands are of the braided satin, headed by a fold of black velvet. The shallow, square collar, which ends just above the V of the curving back sections, is broadly banded in black velvet, which rounds into trimming bands in the front. The blue serge skirt is open at the side to the depth of the row of trimming buttons in their alternating green, blue and wistaria satin coverings. The same effect is repeated in the diagonal trimming band of the waist. A bright touch of color in the green satin band, embroidered in gold, blue, green and orange, which drapes up on one side just above the finishing bodice band, gives tone to the otherwise somber-hued costume.

FOR LUNCHEON AT THE CASINO

A lovely little frock, just the thing for one of the numerous luncheon parties at the Casino, is shown in the upper left-hand sketch on this page. It is a French model, developed in white mouseline and lace hung over rose charmeuse. The tunic encircles the figure, except for a right-side parting, that reveals a panel of the lace which composes the deep skirt border. This panel continues up one side of the waist in the back, and comes down over the shoulder in front in a wide side revers,

which falls over the top of the silvery blue velvet girdle, finished with long loops. Velvet bows trim the front of the bodice, the upper part of the tunic and the lace-cuffed sleeves. Altogether a very charming toilette.

Very new and smart, with its tunic curving high up in front to display a series of scalloped flounces, and descending abruptly into a fish-tail drapery in the back, is the Paquin gown shown on the large figure on page 34. The overdress is of violet chiffon mounted over white charmeuse, the flounces and the round yoke with its center closing line marked with three large, violet buttons are of cream-colored mouseline. The round bordering band of the bodice is of a double layer of the violet chiffon to produce accentuating self-trimming lines.

Doucet is very happy in his conception of the afternoon frock, reproduced in the largest sketch on this page. It is of citron-colored mouseline, veiling white satin; the girdle and side draping on the corsage are of sky-blue satin, which contrasts effectively with the corsage bouquet of delicate mauve and natural-colored roses. Citron-colored mouseline, embroidered in gold, forms the slashed side draperies of the bodice and binds the blue satin drapery on the bodice. The mouseline side folds of the skirt, outlined with scallops embroidered in gold thread, open over a white liberty satin petticoat. It is designed with bands of the satin crossing diagonally. The train with its three parts, the middle one square, the other two formed in tapering points, displays a novel treatment. Designed to be worn with this charming creation is a graceful picture hat with drooping brim.

CERISE AND BLACK EVENING GOWN

Lovely, indeed, is the cleverly draped dinner gown, shown in the lower right-hand corner of this page, that was designed for a distinguished New York woman who is planning a second trip to the Bermudas, where she was much



Paquin tailor costume of blue serge and wistaria satin, foreshadowing the pointed basque



Chic utility coat of brown broadcloth; the panels, collar and cuffs are of brown ratine



Scalloped flounces show a tendency toward fullness, which is restrained by the treatment of this high-fronted tunic



Contrasting side arrangement in evening cloak of mandarin blue voile and black velour



Black chiffon over black satin; insets of cerise chiffon in skirt and to finish lace yoke

feted by the English army set during her sojourn there a year ago. The foundation of this creation is of black satin, with over-drapery of black chiffon, outlined with a hemstitch edge. The deep, wide yoke is of Venetian lace with side trimming bands of cerise velvet to complete the square neck-line. The black satin drapes up in a V on the bodice in front and forms a square outline in back.

The sleeves are loosely caught with the three tiny velvet buttons. The pointed inset at the top of the skirt is of cerise chiffon.

BRILLIANT MODEL IN GREEN AND WHITE SATIN TOUCHED WITH SILVER

Exceedingly smart is the Lucile model displayed in an evening gown of white satin developed with a peplum bodice of

the new shade of apple-green satin, with its over-lay collar of white chiffon and V décolleté outlined in diamante trimming. This is sketched on the right of page 33. The sleeves are of chiffon embroidered in silver thread, the girdle is formed of a band of white satin studded with scintillating rhinestones, the gracefully draped skirt with its square, narrow train is caught up at one side with a bow of white satin cording, below which it parts to reveal a petticoat of green satin deeply embroidered in silver thread. Worn with a wide-brimmed, picture hat of white, with plumes of apple green sweeping down over one shoulder, it would make a most effective restaurant frock.

SMART EFFECT OF CONTRASTING FABRICS IN A MOTOR COAT

The good-looking all-cover coat shown in the upper left-hand corner of this page makes a smart wrap to wear motoring. It is made up in brown in contrasting fabrics of ratine and broadcloth; the latter forms the foundation; the ratine, the full-length, draping fronts which

reach to the shoulder, and a shorter back panel. The sides, which are of the broadcloth, show a high waist-line finished by a cording of the broadcloth. The model has a deep, roll collar and pointed cuffs of the ratine on the broadcloth sleeves. The coat closes high and fastens to one side in a straight line with loops and buttons of silk crochet.

ODD SIDE TREATMENT OF A WRAP

One of the most original treatments of the draped evening wrap is shown in the lower left corner of this page. The individuality lies in the contrasting methods of treating the sides of the garment. One side is designed in mandarin style, the other in long, flowing lines. The mandarin cape section is of the blue voile with silver embroidery, which also forms a square inset at the neck. The foundation of the wrap is of black velour. A novel effect is produced in the back by one of the fronts being thrown over the shoulder, to fall to the end of the wrap, where it is finished with a silver tassel that swings prettily as the wearer walks.



A CURSORY GLANCE AT FOUR OF THE AD-

VANCE STYLES IN FROCKS AND HATS WHICH

SHOW SOME OF THE SPRING TENDENCIES



Lingerie frock of Alençon tulle and eyelet embroidery, from Clarke.
Henesey model of velvet-faced, Milan straw



Frock of pale violet taffeta shot with gray, with a self-trimming of the corded and fringed taffeta.
Model from Copeland



A new Panama model from
Burgesser. The cockade is
white and Empire green



A Copeland dress of black
charmeuse. The plumed
straw hat is from Henesey





TWO SMART VARIATIONS OF THE SERGE COSTUME WHICH
HAS PROVED ITS PRACTICABILITY BY BEING ANNUALLY
INCLUDED IN THE SOUTHERN AND SPRING WARDROBES—
A CHIFFON GOWN FEATURING THE POINTED ANGEL SLEEVE

FROM MADAME OATES

IN EXQUISITE NÉGLIGÉES OF SILK AND LACE

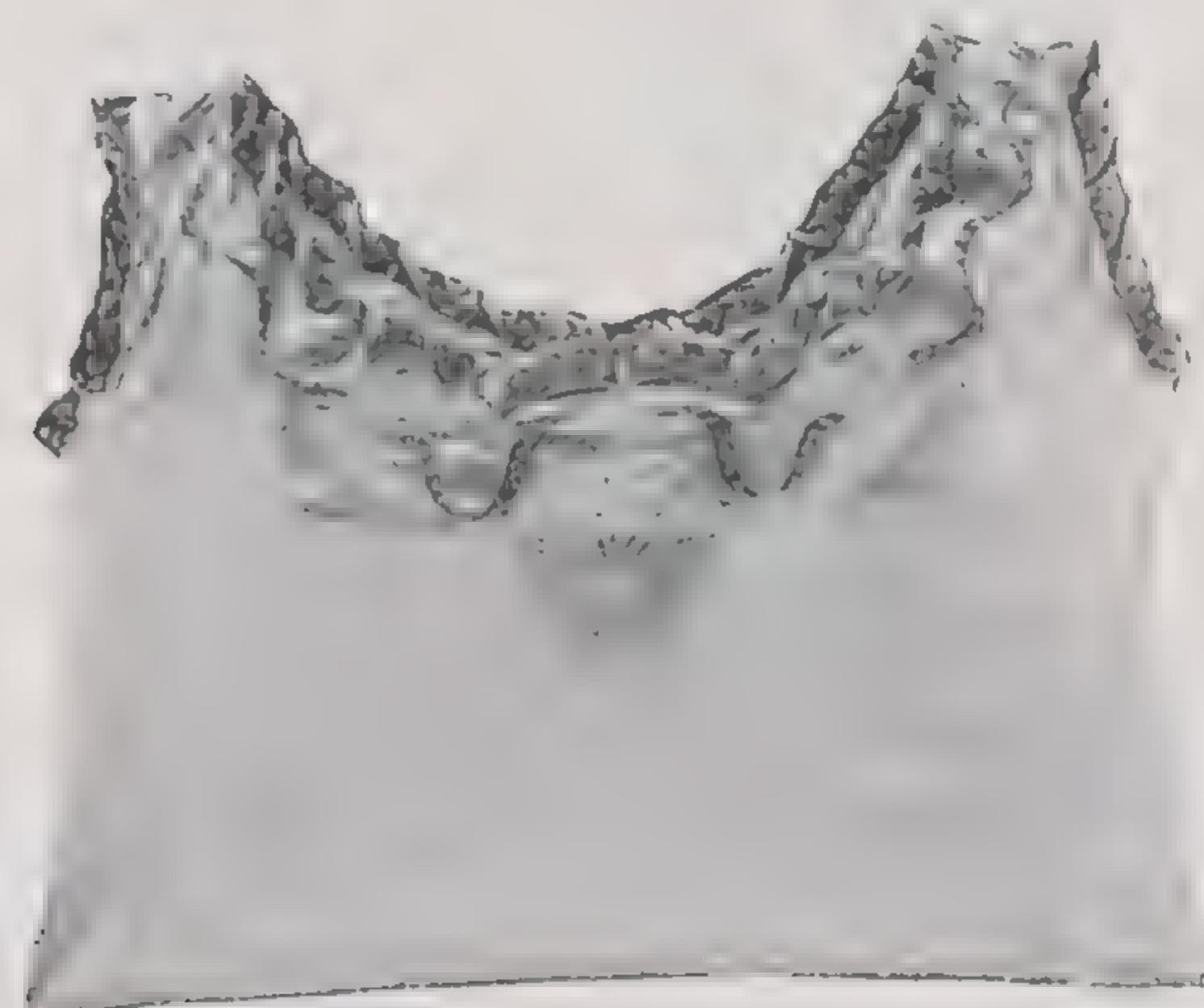
AND IN HAND-WROUGHT LINGERIE OF MARVELOUS

FINENESS, PARIS OFFERS UNCEASING VARIETY

MODELS FROM THE MAGASIN DU LOUVRE



A robe d'intérieure of pale blue chiffon over liberty satin, softly ruffled with Chantilly lace



Drawn-work, hand-embroidery and real Valenciennes lace make this chemise a thing of beauty



An all-white negligée of chiffon and charmeuse with insets of appliquéd lace

Embroidered flower-filled baskets adorn these drawers to match the chemise



A Princess combination, lace-trimmed and much tucked, made by hand

The running of the ribbon between the tucks is a new departure on this petticoat



NEW ARRIVALS FROM ABROAD, THAT EXEMPLIFY THE LATEST FASHION TWISTS
IN THE SMART TAILOR-MADE — THE FANCIFUL REVERS, THE SLIGHTLY LENGTHENED
COAT AND THE INSISTENCE OF THE BUTTON-TRIMMED AND OVERLAPPING SKIRT

FROM M. AND I. WEINGARTEN

INDIVIDUALITY in ELDERLY WOMEN'S GOWNS



Crown of black taffeta over band of gray taffeta; rosebuds of gray and old pink

ACCORDING to naturalists, the love of bright colors signifies youth, strength and health. Therefore it is not strange that, with the waning of youth and the vigor that accompanies it, bright colors are gradually and naturally discarded. Then the careless and the unimaginative woman, knowing no better, resorts to the dullest of colors, or to black, which she considers "safe"; she claims that "the figure looks so much better in black!" Better than what, one asks? It is not the color of a gown that helps the figure, but the line of it. It is the face that is ruined by an unbecoming color.

On the other hand, a woman of mature years who possesses unusual vitality often continues to wear the gay colors of her youth. Her claim to this unbecoming indulgence is condemned as bad taste by those in the springtime of life and by others ignorant of the effect of color on the mind, and hence on the health of the body, and so the poor lady is declared ridiculous; whereas, with the proper artistic guidance, this craving for color could be appeased by moderate doses served with discretion. Too much color is as fatal to a time-worn face as is black, a color that, above all others, should be discarded from the wardrobe of an elderly woman. While it may safely be used as a foundation and as an accessory to a toilette, solid, unrelieved black ages a face, coarsens the color or emphasizes the lack of it, accents lines and wrinkles, and hardens the outlines of the cheek and chin.

SHUN BLACK AS THE PLAGUE

Time was when the conventional evening and dinner toilette for the dowager was black velvet, point lace and diamonds. Nowadays the woman, wise as her years, knows this combination is fatal to any suggestion of youth that may still linger about her personality. No, dear *Dame agée*, avoid black and heavy white lace like the plague and present your diamonds to your married daughter, while you clothe yourself in white and pale colors and revel in the beauty and real becomingness of opals, tinted pearls and other pale, softly twinkling, precious and semi-precious stones set in silver or platinum—but never, never gold.

Heavy black velvet, the soft transparency of lace and the gloss of black satin and rich silk are well enough for those who do not need the stimulus of color, if they are careful to wear soft, white material or touches of pale color near the face and hands. A fresh-faced woman with white hair is lovely under the black velvet facing of her hat if there is soft white below her throat and a bit of color in a knot of ribbon or a jewel; but the dark, thick skin of another woman is vastly improved if the hat facing is of white material, velvet, silk or shirred mousseline de soie; in selecting a color for a gown, fold the

Overthrowing the Fetish of Black—Soft Colors and Lines Develop the Youth in One's Personality and are Consistent with Dignity

material about the arm or hand to frame it; this makes it easy to decide with one's own eyes the value of a color in conjunction with the skin; tried before a mirror, where only the reflection of it in different lights is seen, it is not the same. Important as is a soft line for toning down the hardening outlines of an ageing face, the cult of colors is an even more vital consideration.

THE COLORS YOU SHOULD WEAR

Forbidden bright colors, elderly women, blindly following the blind, resort to purple and mauve, each quite as bad for them as black. Dear elderly ladies, if you wish to remain attractive to the end of the chapter, abolish these three from your repertoire of colors. For formal gowning select a gray, preferably a taupe, from the long gamut of varying shades of gray, almost any of which are adaptable to the tints of a faded skin. Gray with a brownish tint is good for the brown-eyed woman; a greenish gray goes beautifully with the hair that once was blonde, and white should be worn whenever possible.

A woman, still beautiful though she is approaching sixty, wears white the year around, both for indoor gowning and also for the street when the season of the year permits. Had she carriages always at her command, she declares, she would never wear anything else. And there is no monotony in her ward-

robe. Think of the different shades of white and the many textures—the grayish white of homespun and serge for traveling costumes and for motor coats, the varying tints of white broadcloth, moiré or corded silk for the afternoon; for the evening, crêpe météore, silk voile, satin and taffeta. Then connect this fascinating array of materials with the decorative qualities of white fox, sable, ermine, chinchilla, opossum, the shining taupe fur and the lovely yellowish brown of *putois*, the old-time fitch. Could one possibly desire more variety in dresses and street costumes?

IF ONE IS INCLINED TO STOUTNESS

With the increasing stoutness of advancing years the greatest attention should be paid to corseting. If there is superabundant flesh, let it remain where it has naturally accumulated. Do not push it up or down; let the corset sustain it and keep it within bounds, then drape the figure in graceful, flowing lines. Elderly women should bless the present fashion of low-cut corsets and no waist-lines; a pleasant relief from the old corset that pushed the bust into awkward prominence, shortened the neck and utterly forbade an easy, graceful sitting posture.

The up-to-date elderly woman knows well the good appearance, the comfort, of a low-cut corset with its separate, unboned bust supporter. Of the many

little things offered for this purpose the best is a close-fitting, seamed and biased corsage made of strong white linen or cotton, which buttons directly in the middle of the front and is shaped to reach a little below the waist-line. This perfect garment serves for a corset cover as well. It is easily made decorative enough to wear under a transparent blouse by insets of lace or embroidery, or lines of open hand-stitching to cover the seams. The buttons are concealed under a double lace frill.

CONFORMING AGE TO THE MODE

Fine broadcloth or soft serge, in taupe, deep heliotrope or darkest green, is advised for the walking costume shown in the third figure on this page. If taupe color is used, the flat, narrow collar would be of dull green cloth embroidered in silver and black with a few trimming stitches in dull pink; the lining matches the green of the collar. The decoration on the straight-cut, loose-hung coat is of black soutache braid; this is also twisted into buttons ornamented with knots of silver, and silver lightens and accents the closing ornament at one side. Clustered lines of the narrow braid curve over the hips to the back, where they drop to the hem; set at a low waist-line, where the braid curves, are braid ornaments in the shape of a flat bow, flecked with silver, and hanging braid ends, silver tipped. Set plainly



Grayish white over ivory-white velvet with touches of gray and black in chemisette and sash

Gray evening gown rescued from drab conventionality by tunic embroidered in dull gold, silver and crystal beads

Taupe touched with dull green and silver is a smart departure from the conventional black tailleur

CHEZ MARGAINE LACROIX

A Tailleur and a Décolletée Especially Designed for Vogue's Southern Fashions

MARGAINE LACROIX—how delightfully French is the very sound of the name! And French to the last touch are the creations of this artist, who combines charm and originality of design with a simple richness of effect—an alliance peculiarly appealing to the American taste.

At this mid-winter season our thoughts naturally turn towards the south, to the sunshine of the Riviera and the warm blue atmosphere of the Mediterranean. For this sunny, open-air life what could be smarter than the white serge costume Mme. Lacroix has designed for Monte Carlo, that is shown at the bottom of this page? The coat fits snugly around the hips, and the slight fullness at the high waist-line, caused by the kimono cut, is held in place by a narrow, patent leather belt. The collar and pointed, turn-back cuffs of the ample, three-quarter sleeves are of black satin; black silk braid ornaments

trim the bias opening of the front and the bottom of the severely plain, habit-back skirt—altogether a suit which must evoke the approval of the American champion of the tailor-made.

MARGAINE LACROIX AT HER BEST

It is in evening gowns, however, that we find Margaine Lacroix at her best, for nothing is better adapted to showing the skill of *une grande couturière* than the gracefully flowing lines which develop the décolletée of to-day. In the right-hand sketch is shown an exquisite dress of pale yellow gauzy silk, draped with a scarf of cream Maline lace. Full, box-plaited ruches of brown tulle, through which gleam touches of gold and turquoise blue, outline the one-sided, fichu drapery of the waist, trim the short kimono sleeve, and confine the scanty fullness of the gathered skirt at the feet. A charming little creation, and one which does full credit to Madame's perfect regard for lovely color effects.



Black velvet cordelière bag appliquéd with white velvet and steel beads



Lace collar to touch up a tea gown



Black velvet bag with square design in dull green beads

into the armholes, straight cut, and ending a little above the wrist, the sleeves permit an easy adjustment of the gloves. The lace frills finishing them match a jabot of triple lace frills hung from a high collar of folds of soft mull. This has a bone in the middle of the back and one on each side, just back of the ears, leaving a comfortable resting place for the chin. A walking skirt should completely clear the ground or it misses its obvious mission. Could anything more untidy be conceived than a skirt that touches the ground, catching more refuse at every step than would one that simply trailed. This skirt is therefore of a comfortable walking length, showing smart, easy shoes tied with wide, ribbon bows. Admirably adapted for grace and decoration are the lapping side breadths with their graceful curves, and with the long line continued by the braid trimming. The soft velvet folds that becomingly cover the brim of the little toque match the costume in color.

GRAY AND WHITE RESTAURANT GOWN

Designed for restaurant dinners and afternoon teas is the trailing gown of soft, grayish-white velvet opening at one side over old-ivory white velvet, shown to the left on page 39. The note of black is struck in the long, narrow sash of doubled black mousseline de soie, embroidered at the end with steel beads and dull silver, to match the bit of decoration at the top of the skirt. A thick, velvet-covered cord is the only finish of the wide, velvet revers that turn away from the little chemisette of ivory-white mousseline de soie. This yoke is trimmed with a fold of dark gray and double rows of buttons of mingled silver and steel. Unlined, dark gray mousseline de soie shapes the guimpe with its high curved collar. The smart Marquise hat, one of the most dignified of shapes, faced with dark taupe-gray velvet, has a soft crown of lighter gray taffeta; an airy feather of grayish white is held by an ornament of green enamel and dull silver. It will be noticed that there are no sharp contrasts in this gown; the two shades of white velvet blended by the dark gray are lightened by the sparkling steel and in turn softened by the old silver. The special form of revers shown on the corsage is well adapted to hide a wide waist-line.

REDEEMING GRAY FROM DRABNESS

The soft arrangement of the evening toilette shown in the middle figure on page 39 lends grace to the elderly figure. Pale, greenish-gray crêpe météore shapes the loosely hung skirt which trails a sharply pointed train a little longer than that of the Brussels net overdress. Through the interstices of its embroidery of oxidized silver, dull gold and crystal, the faint gleams of color add still another charm. Far more becoming to elderly women than bare shoulders is the guimpe of flesh-colored mousseline; crossing the bust above the gold, silver and crystal fringe that trims the front of the corsage, is a band of ribbon brocaded in pastel shades of pink, blue and green. A line of tiny crystal beads marks the upper edge of the unlined collar that, like those described, is left soft in front to accommodate itself easily to the chin, though back of the ears it is boned high.

ACCESSORIES FOR LA DAME AGÉE

Opossum, particularly becoming to the soft gray hair and white skin of the elderly woman, trims a charming carriage wrap designed to wear with an afternoon reception gown. It is of gray moiré silk lined with old rose. The sleeves, banded with this gray fur, are wide-hemmed with Venise lace.

The first of the two bags is black velvet appliquéd with white velvet, embroidered with steel beads, beautifully lined with white moiré silk, and hung on big, cable cords. The second bag of black velvet shows a pretty embroidery of green metal beads, marked off in set squares and fringed to match.

Quite novel is the pretty boudoir cap, consisting of lace frills that cover the back of the head and softly shade the forehead. It ties lightly under the chin with soft violet ribbons which match the flower rosette set at one side. The triangular pieces adorning the front are of pale pink satin embroidered in gold and silver, then covered with lace.

The adjustable lace collar with cuffs to match serves well to furbish up a half-worn, afternoon house gown.

MADAME F.



Black satin bands and patent leather belt accent the smart lines of this white tailleur

Brown tulle ruchings with under glints of gold and turquoise blue on a gauzy, yellow gown



In shape like the wreath of the Caesars, the motif repeats the laurel suggestion



A handful of beads, bugles and rhinestones, charmingly woven by clever French fingers



The rose design of the gold lace is outlined with ribbon work in natural colors



A glittering head-dress of rhinestones, topped by a waving scarlet Paradise plume



Chic theatre cap, wired, and covered with silver lace, heavily embroidered with pearls



Rhinestone bandeau with long tassels for the dark-haired, gypsy-faced girl

THE COIFFURE ORNAMENT IS NOW THE THING, AND HAIR, SIMPLY DRESSED,

IS MERELY THE SOFT BACKGROUND FOR THESE RICHLY BEJEWELED FANTASIES

S E E N i n t h e S H O P S

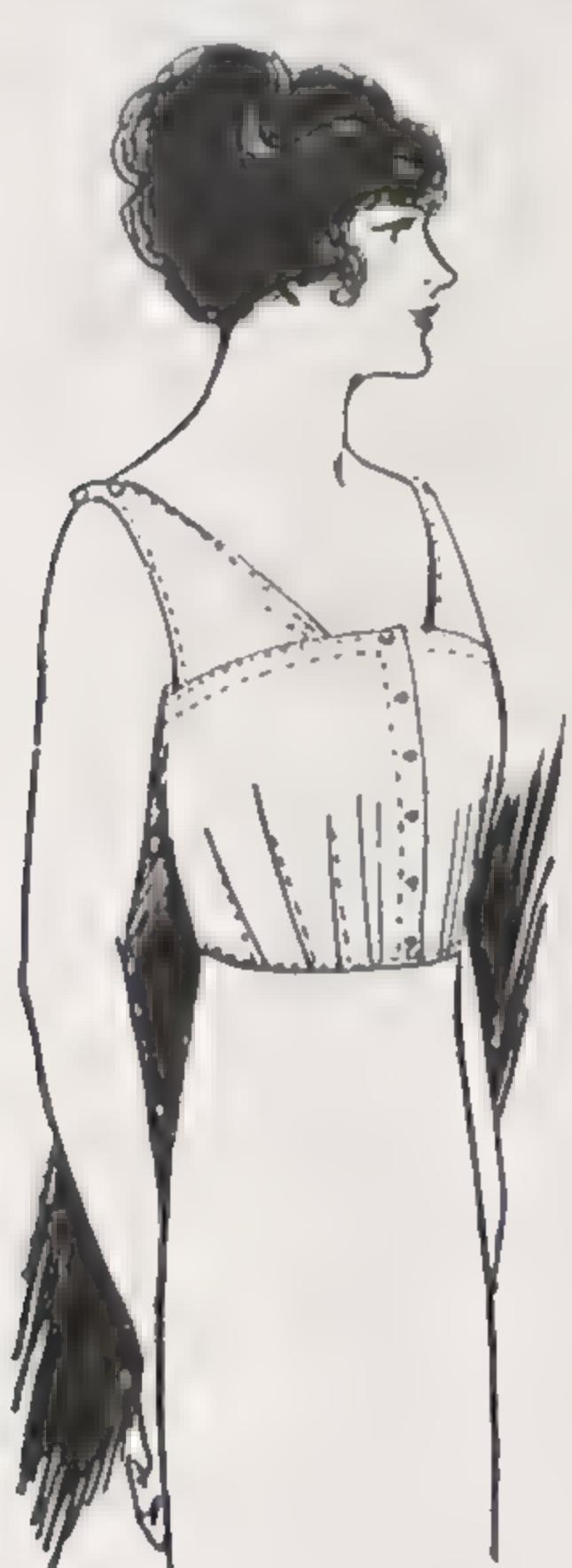
SUMMER-LIKE indeed are the gowns, suits and hats that are shown in the shops to entice those who are about to seek the south. Amid the dark, fur-trimmed velvets these light, white garments arouse an irresistible desire to forsake the chilly north for the balmy air of our American Riviera. For a sojourn long or short, every desired garment as well as accessory may be obtained ready to wear right here in the shops, and at infinitely less cost than from one's tailor or dressmaker.

THE INDISPENSABLE WHITE SERGE SUIT

In the white serge suit shown in the center full-length sketch is seen an excellent copy of a François model sold at an exclusive Fifth Avenue shop for the remarkably moderate price of \$45. The lines of the coat are particularly good, as it is slightly fitted at the waist-line by a shaped piece of the serge from the under arm-seam, which on the center back meets in a point and gives the high waist-line. The broad, square, double collar of white moiré is most effective. The sleeves are set into the armholes without any fullness, and are three-quarter length, with a shaped cuff of moiré embellished with ball buttons. Fastening the coat are two frog effects made of the serge and moiré. Peau de cygne is used for the lining. The skirt is straight, but has a panel in the back with a small plait on each side to give a little freedom around the ankles. Developed in linen, this smart model may be procured for \$30.

HAND-MADE INEXPENSIVENESS

This same establishment has the most alluring assortment of blouses, evening



A new brassière model made of cambric cut on the straight of the goods



The rich effects obtained in changeable taffeta are very lovely

The white serge suit is a necessary part of the southern wardrobe

The low price of this hand-made voile frock is really surprising

The Southbound Trunks of the Busy Woman Can be Filled in the Shops with a Saving of Time, Strength and Money

in front. Price of this article is \$1.25. An excellent model of a brassière is shown on the figure opposite. It is made of cambric and entirely on the straight of the goods. The piece which encircles the body is seamless, being fitted into the waist by tucks and fastened down the front by button and button-hole. A novel idea is an adjustable shoulder strap which buttons on the top, and so confines the flesh both in front and back. This is one of the best things of the kind, and is moderately priced at 50 cents.

ARTIFICIAL FLOWERS THAT DECEIVE

The corsage of spring posies is anticipated in some lovely proxies which exhibit their enduring charms in a shop that displays artificial flowers in their highest state of perfection. A bunch of Russian violets is to be had in almost a counterpart of the real. They dissemble not only as regards appearance and scented fragrance, but at first they elude discovery in the sense of touch. A corsage bunch may be had for \$2, and a very large bunch is \$3.50.

OPERA ACCESSORIES

In this mid-season, when the question of her winter wardrobe is settled, and before it is quite time to plan her summer clothes, the fashionable woman turns to the little novelties in dress which give individuality and distinction to her costume. The opera season, now at its height, has caused the shops to bring out some charming new

things. A clever jeweler has just imported some dainty little fans of carved ivory and hand-painted taffeta. The unusual note about these fans is the medallion left bare for the monogram

(Continued on page 84)

and lingerie gowns, and the last especially one must have, and the more the better. The third drawing is a little French model entirely hand-made, of cotton voile, having a fine hair-line. The bodice has groups of fine tucks, and the deep yoke collar of heavy hand-embroidery in an elaborate design forms a plain, seamless shoulder. Cluny lace finished the square neck and three-quarter sleeves. The skirt is finely tucked around the waist and is most elaborately embroidered and trimmed with heavy Cluny lace. Three tucks form the girdle, which is so shaped that on the sides and in the back it has the high waist-line. This same model comes in all the soft, delicate colors, and is charming in each. It is hardly believable that this gown, entirely hand-made and of irreproachable workmanship, sells for the price of \$28.50, but such is the case, and any woman of smart and exclusive taste could safely add this to her outfit for early spring wear.

CHANGEABLE TAFFETA THE POPULAR SPRING SILK

The frock sketched in the first illustration is of the very smart changeable taffeta excellent for southern wear, and which will be equally smart for the later spring in the north. Imagine the soft richness of changeable green and gold, with a vivid touch of green and fine cream shadow lace. The bodice is made on the kimono pattern, but not in

NEW MODELS IN BRASSIÈRES

The sketch in the lower right-hand corner shows an evening brassière made of heavy Brussels net, which is washable and quite as strong as coutil. The gore under the arm reinforces the material and holds the bust firm. This differs from the usual model, inasmuch that it is closed in the back and laces in the front. The pieces cross in front and tie in back, thus holding in the flesh in the front. The entire brassière is outlined by a narrow, fine Valenciennes lace, which conceals the lacing



Brassière for evening wear, lacing in the front and closing in the back

January 15

WINTER IS NOT YET OVER AND WARM SCARFS AND MUFFS

WILL NOT BE RELINQUISHED, BUT IN THE NEW IMPORTA-

TIONS MARABOUT AND FEATHERS WILL SUPERSEDE FUR



Black velvet trimmed diagonally with marabout and a double fringe of ostrich plumes

Ostrich feathers used profusely on a foundation of tucked and embroidered chiffon

The insertion of point de Venise lace on the black satin produces a very rich effect



The hand-embroidered scallops really make this little frock of white linen



A wee cloth coat that reflects the cut and fancies of the older generation



A model that admits of duplication by varying the color and design of bands



Charming for little girls are lingerie frocks such as this, entirely hand-made

THE YOUNGER GENERATION

VERY dainty and exquisitely wrought are the children's frocks made at a smart specialty shop devoted exclusively to the designing and making of frocks for young people. Children's clothes must be interpreted in lines of the utmost simplicity and at the same time evince a touch of individuality. Nothing stamps a little frock with distinctiveness so much as the fact that it is hand-wrought as well as trimmed with the finest of embroidery, which is the only form of elaboration permissible in junior modes.

CHARM OF HAND-MADE FROCKS

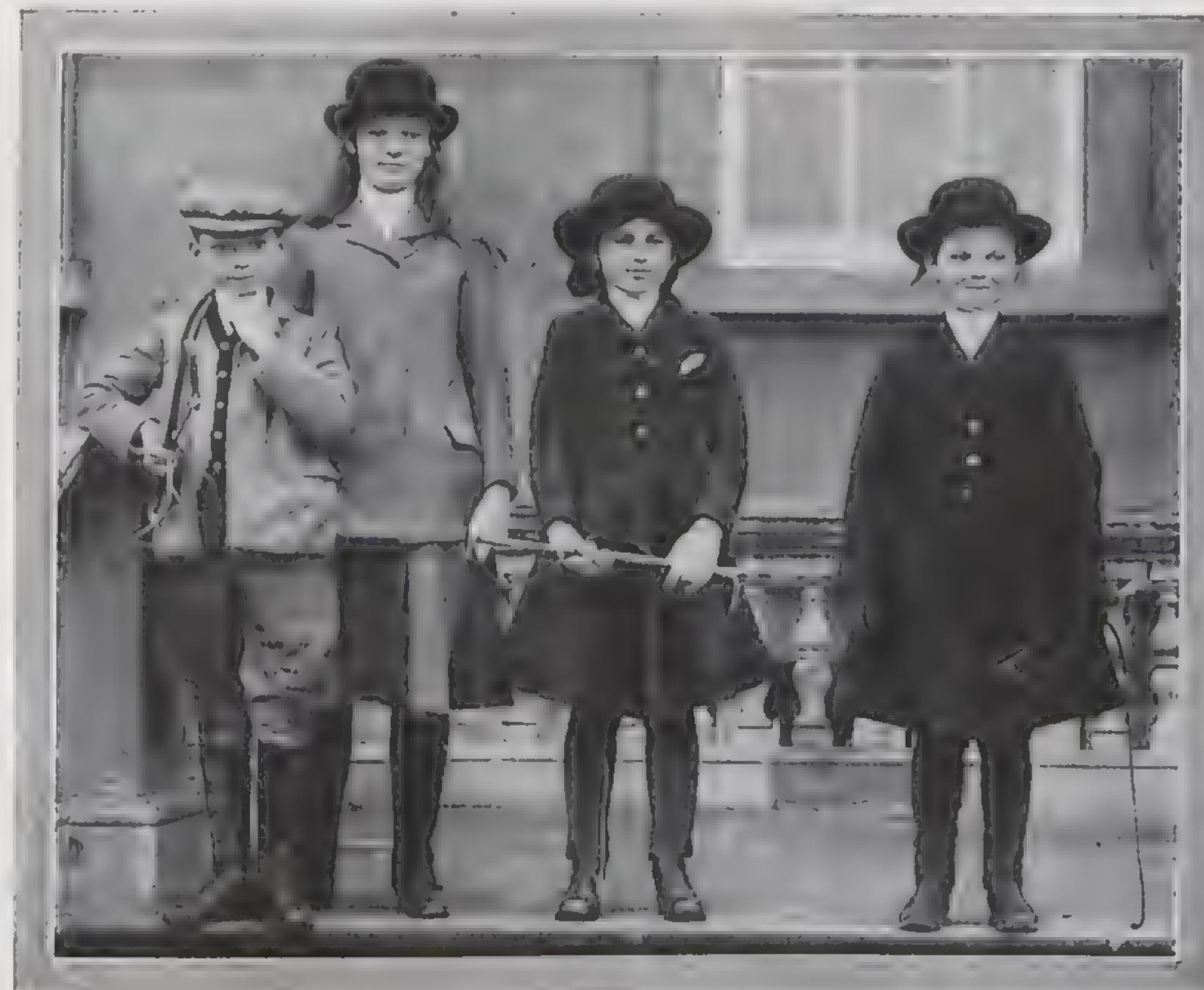
All three of the little frocks illustrated at the top of the page are made entirely by hand and trimmed with fine needle-work. The frocks are designed in dainty materials, though, if preferred, one may furnish these and order them made up entirely by hand in the designs shown.

A pretty frock developed in linen with trimmings of embroidered scallops is shown in the first drawing. The round neck yoke runs down into side tabs back and front, and the entire yoke is outlined with embroidered scallops, as are the plain, short sleeves. The frock is designed with side tucks, and groups of fine tucks outline a panel effect below the yoke, ending in the belt of the long waist. The little, short skirt is laid in box-plaits. The stitched belt made of the linen fastens in back with a pearl button similar to those used on the yoke tabs. This dress is \$11 in white or colored linen, made up in sizes from 4 to 8 years. The making alone, when supplying one's own materials, is \$9.

FOR THE KINDERGARTEN

A smart little French dress, seen in the third illustration, is of linen trimmed with hand-embroidered bands if desired, or it may be had with trimmings of blue and white braid. The round neck designed for a guimpe and the short sleeve, cut in one piece with the body of the little, straight-hung garment, are outlined with the trimming bands. The dress in white linen designed with bands of blue and white braid costs \$5, in sizes up to 4 years. The making alone is \$4. If desired, the trimming bands may be of

Indoors and Out-of-Doors, the Clothes of the Very Small Person are Designed with a View to Comfort that is Nevertheless Smart



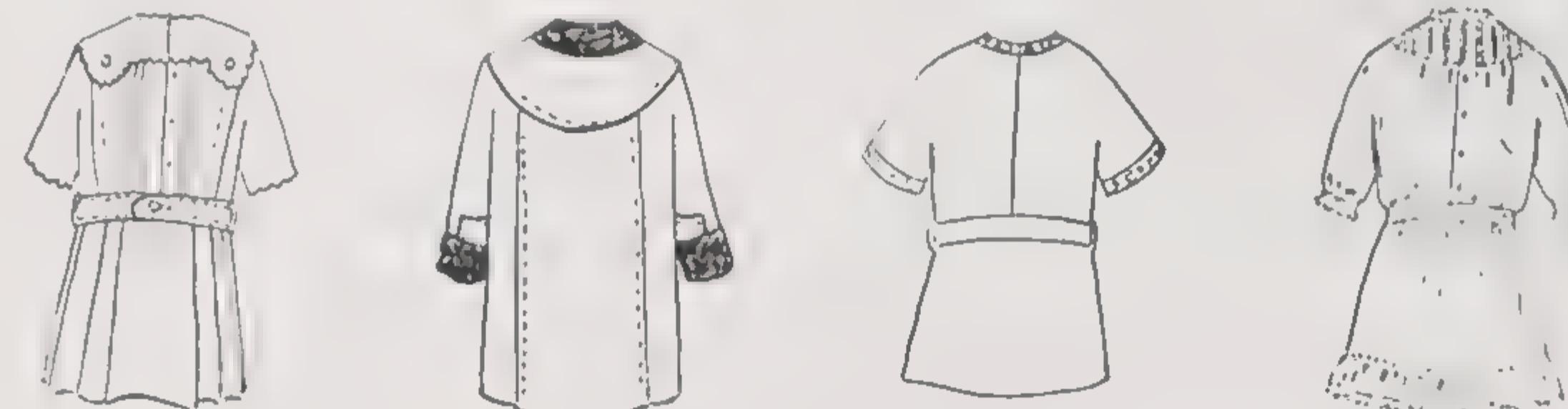
A group of English juvenile equestrians dressed in the prescribed smart togs for riding astride

hand-embroidery and in any colors desired. Estimates will be gladly furnished for dresses trimmed in this fashion.

A SIMPLE LINGERIE DRESS

An attractive lingerie dress of fine nainsook, with trimmings of tucks and fine lace insertion and edging, is the

fourth sketch. The round yoke is of strips of insertion alternating with rows of fine tucks, making a simple, dainty design. The belt is of lace over pale pink or blue ribbon, and the finely gathered skirt is finished with a lace-edged ruffle. This exquisitely wrought dress is \$12, the price for making alone being \$9. Made in sizes up to 8 years.



Reverse views of models shown at the top of this page

A good-looking coat of broadcloth in a lovely pastel shade of blue with trimmings of seal makes a smart covering for the pretty dresses. The model illustrated is designed with broad panels front and back, and the diagonal closing fastens low with buttons of blue enamel in silver rims. The cape collar rounding deeply at back has wide over-laying revers of the seal which forms a round collar at the back. The sleeves have pointed cuffs, widely banded at the edge with the seal. Completing the costume is a charming little hat of black velvet in a distinctive French shape with drooping brim slightly peaked in front. Large rosettes of fringed satin in a shade of blue matching the broadcloth of the coat trim either side of the hat.

OUTFITTING THE YOUNG EQUESTRIAN

Riding has no more keen enthusiasts than the children whose training includes this splendid exercise as a regular factor. Nowadays youngsters are barely past the toddling stage, it seems, before they are given their ponies.

Like the English children, the small American girl wears coat and breeches. Up to twelve years of age the Norfolk model is much used, but after that the longer riding coat is preferred. The frock coat model, such as that worn by the English children in the picture, is worn by children of all ages.

A smart shop on the Avenue makes a specialty of children's riding clothes and all the accessories. A Norfolk coat and riding breeches in tan covert cloth are shown in sizes from 6 to 12 and cost \$29.50. In whipcord in tan and gray the model is \$39.50. A riding suit consisting of long coat and breeches in melton cloth, tan or gray whipcord, as well as the frock coat model, made in oxford, blue or brown, is priced at \$39.50.

ACCESSORIES AD LIBITUM

Smart little derbys in black and seal brown may be had for \$4.50, and the tricorn shape is the same price.

Riding boots may be had in black and tan calfskin at \$11. A combination of puttees and lace shoes in one is to be had in black and tan calfskin. Price, \$12. Calfskin puttees are \$5.95; in pigskin, \$5.50, and patent leather, \$7.95. Riding gloves in tan calfskin, interlined with stockinette, are \$1.50, and riding crops are from 95 cents up, 'way up.



Margaret Illington, who returns to the stage in "Kindling," a new play by Charles Kenyon

THE lay definition of the business of the dramatic critic will be but a variant upon "The Gentle Art of Finding Fault," garner it where you will, and the actor will double and treble the emphasis on the statement, and may even go so far as to say, if his own latest efforts have not stampeded the critical fraternity with a zest to honor him, that a play cannot be so faultlessly written nor so divinely played but that the dramatic critic will make it his solemn end and aim to scold at it.

And this is halfway true. Finding fault, if it be not the whole function of the critic, is at least a goodly part of it, and the reasons for it are two-fold. First, much that he is called upon to judge will be of that caliber which affronts his common sense, and challenges him to pass it in silence only on pain of the departure of his self-respect. Second, and more rarely, there are plays that are so admirable in the essentials, and so compacted of the verities, that he becomes jealous of their very lack of perfection, and would strain in spirit after the two or three things needed to make a masterpiece.

Ranged between the two extremes are many plays of many minds, which must be cavilled at on the score of their near approach to one terminal or the other. Thus the "lay definition" is not so far afield as most of the critics would have you believe.

But the crux of the matter lies deeper. Since we plead guilty to much fault-finding, we must beseech you to seek out our differences of attitude and opinion in the manifestly different spirit in which we search.

For instance, we are about to consider two plays, the worst of the present season, to wit, "Peggy," at the Casino; and the best, excepting Winchell Smith's "The Only Son," which is "Kindling," by Charles Kenyon.

"PEGGY" IS OF ENGLISH ORIGIN

Finding the faults in "Peggy" is a large order, suggesting the pious difficulty once encountered by a violently Republican clergyman during the Civil War, who, when he heard the presiding minister pray to the Lord to save the souls of the whole Democratic Party, rose excitedly and shouted: "God forbid! It would bankrupt Divine Grace



Elsie Ferguson, starring in Charles Nirdlinger's "First Lady of the Land"



Cathleen Nesbit, a leading woman with The Irish Players, at Maxine Elliott's Theatre

SEEN on the STAGE

Many Feminine Stars Bid Successfully for Favor in the Plays of the Holiday Season

and exhaust the plan of salvation!"

The programme is no help in fixing the blame for "Peggy." It discloses the following genealogy: "Thomas W. Ryley's new production of George Edwardes' current London Gaiety Theatre musical play in two acts: 'Peggy,' founded on Xanroff and Guerin's 'L'Amoracge.' By George Grossmith, Jr., lyrics by C. H. Bovill, music by Leslie Stuart, staged by Ned Wayburn, and orchestra conducted by Silvio Hein."

But to get back to the happier task of finding out Mr. Kenyon's faults in "Kindling." The play is such a glowing, splendid thing—it is so near to perfection, after its kind, that to parade its defects becomes a sort of self-indulgence, a fine generosity, in short, by means of which we may keep strong with the Antaean touch of earth. Out of an infinitely comfortable sense of plenty, we are able to show up a few needs, here and there, without fear of overdriving the account.

So we go merrily into the fray, demanding of Mr. Kenyon that he tell us why in the name of common sense he should have failed so lamentably to make real human beings of a handful of philanthropically minded persons he

chose to put into the midst of his tenement-house drama. We point out that these persons, being acutely important to the development of the play, should have been at least as reasonable and normal as the average stage presentation of their kind, and not, as in "Kindling," a group of preposterous, strutting, prating lay figures which, up to the present time, have never been equalled for falsity to life.

Then is Mr. Kenyon able to reply, with full dignity: "Have I not given you the sanest, most reasonable, most untheatrical drama ever written about a tenement-house family? Have I not gone deeper, and truer, into life itself, finding there what was at once faithful to life and effective in the theatre, than any playwright whose work has come before you for a twelvemonth? Have I not, in short, given you a play too big to be harmed by a few unrealities of character?"

And the answer is that he has. He has made common cause with them that do hunger and thirst after righteousness, and he has produced a play that is worthy of his herculean ideals.

How comforting it is, then, seeing him thus bulwarked in sound purpose and excellent fulfilment, to tilt at him

with such trifles as a failure to make his dialogue always quite natural, or a proneness to fritter away time with cheap comedy. For it must be remembered that the critic is finding fault in the search, not of fault, but of perfection. He will go warily if he thinks the whole dramatic structure under consideration be about to tumble around his ears upon the discovery of flaws in its foundations; and it is all the more contenting to find a spot where he may lean his full strength.

"Kindling" is so much too fine a play to hurt by petty carping that even were carping for its own sake the end in view, the stoutest efforts must come to naught.

ACTRESS AT HER BEST

Miss Illington plays it with becoming skill. More than this, she plays with the ring of sincerity, and adds a sum of personal magnetism which, while it makes her labors the easier, is none the less probably very comforting to her to have. If a suggestion might be made, it would be that she make her illiteracy of speech more salient and more unmistakable, or else do away with it altogether, since the hit-and-miss dialect she now uses serves for neither characterization nor distinctness. Annie Mack Berlein was uncommonly clever in a tragic-comic rôle, and Byron Beasley distinguished himself as the tenement husband.

"WITNESS FOR THE DEFENCE"

Ethel Barrymore's new play, "The Witness for the Defence," by A. E. W. Mason, has several merits, chief among them being the opportunities it gives to Miss Barrymore to do the kind of acting she is learning how to do. But it cannot have unmeasured praise. It is too long drawn out, and too little inlaid with imagination, or dramatic invention. In fine, it talks too much and does too little.

Mr. Mason nipped off the very end of his first act, a remarkably fine act, by the way, and of that and the happenings immediately following it, occupying the intermission, say, between the first act and the second, he supplied the entire material for the remaining three acts. This material can be seen to have been scant. It did not improve it, of course, to be thus used and re-



Photograph by Sykes

Juliet Shelby, youngest leading woman on Broadway, in "The Littlest Rebel's" title rôle

used with no appreciable remodeling. The wife of an English army officer in South Africa, exhausted by her husband's brutalities, and fearful of her very life when he is intoxicated, has old memories stirred and old ambitions wakened by the visit of a friend from England, the man she was to have married, when prudence intervened and sent him to study law in London, and her to visit relatives in South Africa. The friend sees and comprehends the frightful state of affairs between *Stella Ballantyne* and her husband. When he leaves, anxious concerning the possible fate of the woman, depression seizes her and she starts to kill herself with a rifle she has been cleaning. Her husband returns to the tent, and threatens her. Uncertainly at first, she finally turns the gun full on him, and the curtain comes down. Now the majority of authors would have been spendthrift enough to have her fire the shot, and thus end the act. Not so Mr. Mason. He has other uses for that shot, so he saves it. He begins to use it in the second act, when *Stella*, returned to England, is engaged to be married to a boy in her native town. Then we learn that she did shoot her husband, and that she was tried for her life, but that she was acquitted through the testimony of the English friend, who, after all, did not leave South Africa.

Once fairly launched, Mr. Mason uses the shot and its consequences in almost every scene of the play. The story of what occurred after the curtain dropped on the first act is retold no less than three times, in three long scenes, before *Stella* makes her confession to her young husband, urged on by the "witness for the defence," and all ends happily. Mind, Mr. Mason does not go into the inner effects of the deed on *Stella* or her husband. He concerns himself solely with the external aspects of it, and the frustrated attempt to keep it under cover. Thus "The Witness for the Defence" becomes in places pure comedy of manners. Unfortunately, little of the comedy falls to Miss Barrymore's lot. She is such a true comedienne as Aristotle might well have sighed for, as a reward for the *ideal spectator*, and that she will not cling to comedy, and forego the "serious drama," is one of the calamities of the American stage. If a magic potion could lull to sleep both Ethel Barrymore and Margaret Anglin, and in their slumbering somehow contrive to exchange their ambitions, the one for tragedy and the other for com-



Photograph by Moffett Studio

Alla Nazimova, who is appearing at the Lyceum Theatre in an adaptation of "Les Marionnettes"

edy, who would lag in the abetting of the subterfuge?

Miss Barrymore came near to having her honors taken away from her in "The Witness for the Defence" by A. E. Anson in the title rôle. Mr. Anson gave a performance which it was joy to behold, and still greater joy here to acknowledge.

NAZIMOVA'S NEW COMEDY

Nazimova plays a four-act French comedy, adapted by Gladys Unger from Pierre Wolff, called "The Marionettes," and thereby demonstrates once and for all that a captivating star can succeed in pleasing, be the piece never so tame and dispiriting, if she but have the wit to choose a play which leans towards comedy.

The public will not accord its patience to an inept piece, let the star have what power she may, if the play is dismal, deeply emotional, problematical

or serious on any score. Witness this same Nazimova's utter failure this season in "The Other Mary," a sombre play which could hardly have been poorer, save for its gloom, than this, "The Marionettes," in which she is now bewitching huge audiences.

For four acts Nazimova is entralling—a delectable bit of femininity whose moods and graces are so enchantingly set forth that to see her is to love, and not to have seen her is to bemoan for all time thereafter the wretched sacrifice of opportunity. Her first act is the most remarkable of the four. Her appealing gaucheries, and her own realization of them, carrying her to the very verge of tragedy, are things to treasure in the memory. Later, when she turns coquette to win her husband's love, she flouts tradition and establishes genius by coqueting only so gently and tenderly as would be possible in a new-fledged country maid. There is no



Ethel Barrymore, doing her finest work in A. E. W. Mason's "Witness for the Defence"

brazzeness in her, for the sake of theatrical contrast.

The story of the play is distinctly stale. A timid, unworldly girl, married by parental ukase to a man who does not love her, blossoms out in thrilling new frocks and becoming headdresses, flirts harmlessly with all the men in sight, who conveniently fall in love with her, and by making her husband jealous, wins him back. Without Nazimova, this stuff would be scoffed off the stage at the first hearing.

Edward Fielding is by far the best player in Nazimova's support. He combines skill and charm, a valiant pair. His whole performance is delicately and delightfully shaded.

GRACE LA RUE IMPROVES

Grace La Rue in "Betsy," the remade "American Widow" of H. Kellett Chambers, with music by Alexander Johnstone, makes a much more creditable showing than she had led anybody to expect from her. She has advanced so far over her previous performances that it suggests itself as wise not even to institute comparisons. Miss La Rue is not yet an actress, though she is gradually emerging into that envied category. She is a fine comedienne, and she sings well. She cannot dance at all. Taken all in all, she will some day have to be reckoned with as a serious aspirant for the laurels of musical comedy.

COLLIER FAMILY IN "TAKE MY ADVICE"

William Collier has written a farce for himself and family, which he calls "Take My Advice." It is current at the Fulton Theatre. Contrary to the established way of farces, "Take My Advice" has no plot, and only such character indications as the Collier family convey *in persona propria*. For instance, in the programme, Mr. Collier is styled "William Ogden." His wife, Paula Marr, becomes "Paula Brooks." His sister, Helena Collier Garrick, becomes "Helena Clark." Her husband, Thomas Garrick, plays a "Thomas Brooks." Young William Collier, Jr., is billed as "Buster," a name by which he is already known to his friends. If it happens that the Colliers amuse you, "Take My Advice" will fill you with joy. Otherwise it will irritate you beyond your endurance, for it is the most bare-faced exploitation of family characteristics ever set upon Broadway. Among those who are not thus irritated, however, we make all haste to enroll ourselves.

RUTH HALE.



Miss George designs her own gowns and hats, and deserves high praise for this quaint combination



The accented simplicity of this dainty brocade dress is heightened by the use of a feather muff and the cascade of feathers on the Juliet cap

Photos by Baker Art Gallery, Columbus, Ohio



MISS GRACE GEORGE, SPECIALLY POSED FOR

VOGUE, IN THE GOWNS SHE WEARS IN HER

NEWEST COMEDY, "JUST TO GET MARRIED"



No. 2023

No. 2024

No. 2025

No. 2026

No 2023.—Smart walking dress of dark brown broadcloth trimmed with black and white striped silk and velour. The model pictures the new armhole cut low with stitched outline. The waist has shoulder tabs in epaulet effect, trimmed with black velvet buttons. The closing is effected in front with large, flat buttons. Folds of the silk and velour striped material outline the round neck and form turn-back cuffs for the sleeves. The high collar and shallow yoke are of fine écru net. The skirt closes in front, following the line of the waist, and fastens with four large buttons. The skirt parts low in front over an inset of the silk and velour. The girdle is of black patent leather, buckled in dull gilt.

The materials required to make this model are $4\frac{1}{2}$ yards of broadcloth 50 inches wide, $\frac{3}{4}$ of a yard of striped velour 19 inches wide, $\frac{1}{4}$ of a yard of fine net. Pattern of waist cut in eight pieces. Pattern of skirt, measuring two yards at bottom, cut in four pieces. Price, 50 cents for waist or skirt.

No. 2024.—Afternoon gown of Gobelin blue silk crepon or voile, trimmed with heavy lace banded with folds of satin on the bodice, and having yoke and sleeve ruffles of fine net. The bodice is draped with scalloped lace in surplice effect, and the straight, scant skirt has a wide lace flounce smartly forming deep scallops.

The materials required to make this model are $4\frac{1}{2}$ yards of voile 40 inches wide, 1 yard of satin 24 inches wide for bands and girdle, $\frac{1}{2}$ a yard of net for collar and sleeve ruffles, 2 yards of lace 10 inches wide for bodice trimming, $1\frac{3}{4}$ yards of lace flouncing, 1 yard of insertion $1\frac{1}{2}$ inches wide for neck and sleeve bands, $\frac{7}{8}$ yards of belting for high waist foundation. Pattern

VOGUE PATTERN DEPARTMENT

of waist cut in ten pieces. Pattern of skirt, measuring 2 yards at bottom, cut in 4 pieces, including foundation girdle. Price, 50 cents for waist or skirt.

No. 2025.—Good-looking suit of dark blue serge with black satin roll collar and inset piece at side of skirt. The coat closes low with one button at the waist-line and the side sections are cut to give a high waist-line. The stitched cuffs are smartly designed in a pointed outline. The skirt is a two-piece model, fastening over the left hip and having a box plait at back. The left side features a row of buttons at bottom outlining the inset section of black satin.

The materials required to make this model are $4\frac{3}{4}$ yards of sarge 50 inches wide, $1\frac{1}{4}$ yards of satin 24 inches wide for collar, skirt inset and buttons, 3 yards of 36-inch lining satin. Pattern of coat cut in 14 pieces, including lining. Pattern of skirt, measuring 2 yards at bottom, cut in 4 pieces, including girdle foundation. Price, 50 cents for waist or skirt.

No. 2026.—Originally designed one-piece dress of black velvet with lace on the sleeves and a finely plaited neck ruffle to match. The waist features the newest design in sleeves, showing a fitted cap with attached bell shape slashed to reveal a lace undersleeve. A

smart finish is given at the neck by a short, simulated opening trimmed with two satin buttons in tab effect. The lower part of the bodice shows the same treatment oddly carrying out the effect of a continued side closing of the skirt, which latter is outlined with buttons and opens at bottom to disclose the instep, or may be entirely closed if preferred.

The materials required to make this model are $7\frac{1}{2}$ yards of material 24 inches wide, $\frac{1}{2}$ a yard of allover lace, $\frac{3}{8}$ yards of plaited lace for neck ruffle, 1 yard of satin 24 inches wide for girdle and buttons, $\frac{7}{8}$ yards of belting for girdle foundation. Pattern of waist cut in 6 pieces. Pattern of skirt, measuring $1\frac{3}{4}$ yards at bottom, cut in 4 pieces. Price, 50 cents for waist or skirt.

CHARACTERISTICS OF VOGUE PATTERNS

SMART IN CUT, YET SIMPLE TO EXECUTE.—The patterns combine smartness of cut with simplicity of execution, and are adapted for work in the home or for the guidance of less experienced dressmakers.

DISTINCTIVE AND ADVANCED IN DESIGN.—By reason of its advance information and accurate forecasts of coming

fashions, Vogue's influence in shaping the mode in this country is very strong. Its pattern department enjoys the full benefit of its exceptional news service, and its patterns are always cut from the very smartest, most distinctive and most advanced designs.

CUT IN THREE COLORS.—Each pattern, moreover, is cut in three colors, the lining in brown, the trimmings in green, and all other parts in straw-colored tissue.

ENTIRELY HAND-MADE.—All Vogue patterns are hand-made. Each piece is cut, stamped and folded by hand. The working details of Vogue patterns are simplicity itself. Each piece is plainly stamped.

CUT-TO-MEASURE PATTERNS

FOR those who desire an individual touch in their gowns, Vogue makes a specialty of patterns cut to order from measurements; these patterns will be cut from original designs or from sketches appearing in Vogue or elsewhere.

SKIRTS, without foundation, \$2.50; with foundation, \$3.00.

BODICES AND SHORT JACKETS, without sleeve, \$1.50; with sleeve, \$2.00.

PRINCESS GOWNS, with sleeve, \$4.00.

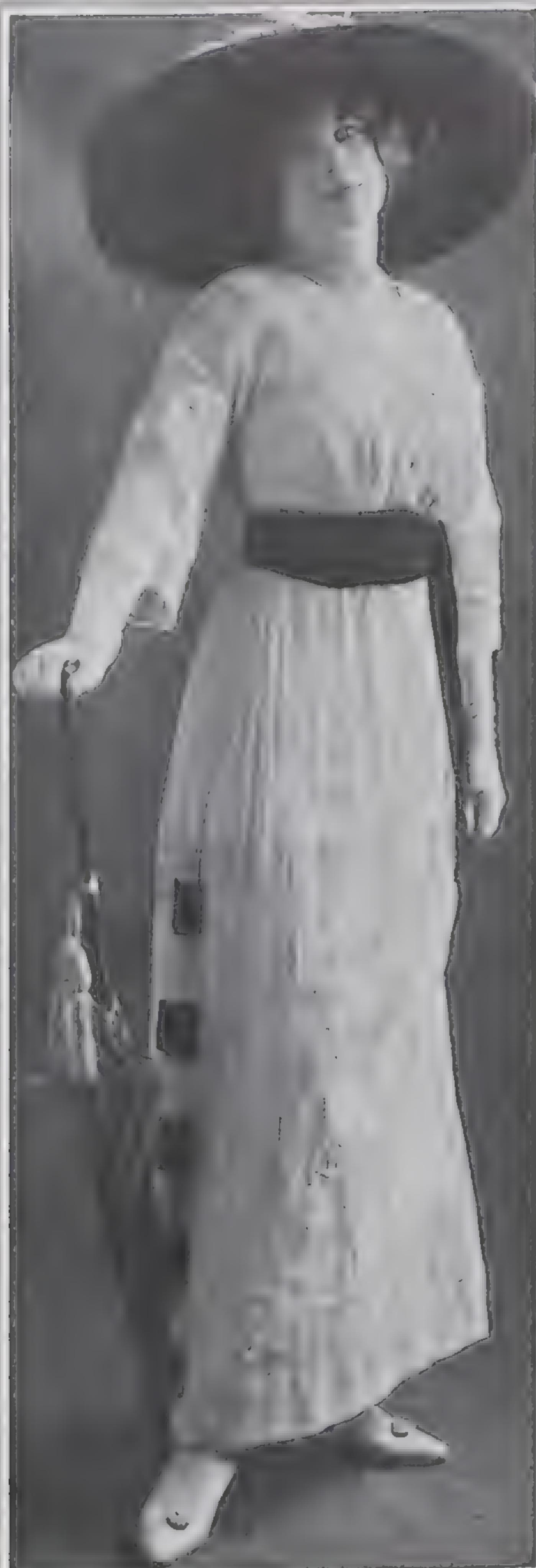
THREE-QUARTER LENGTH AND LONG COATS, \$3.00.

NÉGLIGÉES, \$2.00.

MISSES' CLOTHES (from 12 to 16 years, or 32 to 34 bust). Whole suit, gown or long coat, \$3.00; any part of costume, \$1.50.

CHILDREN'S CLOTHES (up to 10 years). Whole dress or long coat, \$1.00; guimpe, blouse or skirt, 50 cents.

NOTE.—We will send a full set of waist linings and sleeves, in six sizes, from 32 to 44 bust, cut in heavy paper, for \$3.00; or in cardboard for \$7.00.



Filet lace altar cloths used on a cream marquisette gown. Black Milan straw hat shown by Henesey



Black satin is admirable combined with blue serge. A popular black Milan straw hat from Burgesser



Purple crêpe de Chine with cream chiffon collar and cuffs. Burgesser displays a new Panama model

THE SOUTHERN WARDROBE NEEDS SEVERAL LITTLE FROCKS LIKE THESE THAT MAY BE WORN WITH GOOD TASTE FOR A VARIETY OF OCCASIONS OF NO GREAT FORMALITY

GOWNS FROM BALCOM

SMART FASHIONS for LIMITED INCOMES

Models and Re-Models for Spring and Summer that the Forehanded Woman May Order Now with an Assurance of Safety

TAILORED suits have reached an ideal state of things this year, for they combine all the utility of the uncompromising tailor-made with a picturesqueness that is truly feminine. Short-waisted, jaunty jackets and all manner of pretty ways of belting them succeed in giving a most fetching outline to the figure.

A BRILLIANT POIRET SUIT

The model of the lower right-hand illustration is in a strong, dark shade of lobster red and hails from the house of Poiret. The revers and cuffs are of figured silk—a sort of indistinct tapestry background shot with red. The small collar is of black velvet, and the bullet buttons of smooth polished steel. There is little or no shape to the coat, curving in only slightly at the waist, but it has a belt of two cordings of the material. There is a red, diagonal-ribbed serge that would do admirably for this model, and later in the season there are to be some lovely red linens in a variety of shades. The skirt treatment is very good—a close-fitting style, not exaggerated, with the edge of one side seam loose, in front of which there is a row of buttons. Nothing could be simpler than this suit, but it is distinctly smart. By substituting plain cuffs and collar

for those of figured silk, it will prove a more serviceable suit for the woman with few changes of wardrobe.

ANTICIPATING A SPRING NEED

In the fourth sketch at the top of page 51 is a design that is to be a favorite all during the spring, so that it will be a safe choice if one is having something made now for the southern trip that must answer for the warm weather later on. It will be equally good developed in serge or pongee. The cutaway fronts are the smartest of recent fashions, and the lines of the braid trimming in conjunction with the stitching of the coat retain a slender effect, while at the same time the patent leather belt is fashionably lifted at the waist. Only too often short-waisted belts thicken the figure woefully, but this is a pleasing exception. The skirt is straight and plain, save for the panel at the side, which is cross-barred in black braid like that on the jacket and sleeves. If the suit is in dark blue or black, the collar and cuffs may be of pale biscuit-colored cloth.

ANOTHER NEW COLOR SCHEME

The gown that is reproduced in the first drawing on this page is distinctly out of the ordinary and one to wax



Chiffon gown of a new French color scheme for the woman who fancies Gallic originality



The ever-faithful, always popular foulard in its newest guise for 1912

Severe in cut but brilliant in hue, this model is stamped "Poiret"



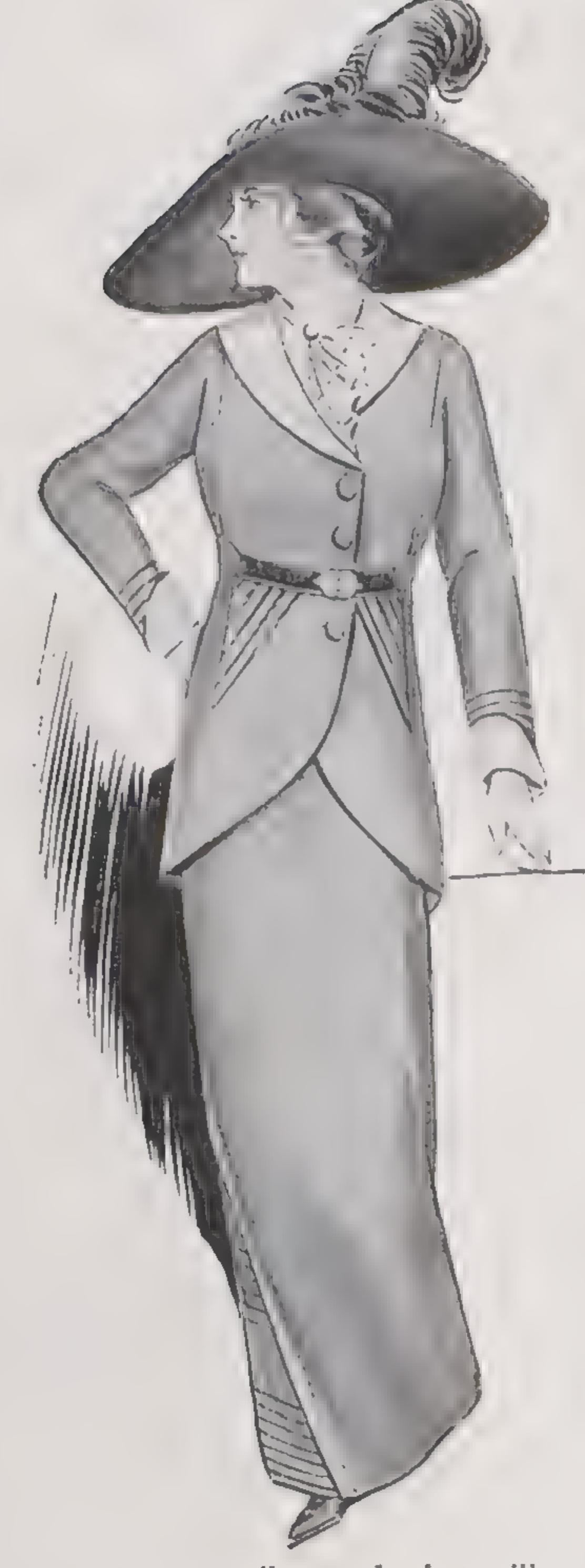
Suggestion for renovating that requires little material and less trimming



An excellent development of the one-piece frock which is now a fixture



A flounce effect that does not, however, get away from the narrow silhouette



A serge tailor-made that will be in good style six months from now

enthusiastic over, yet its beauty remains so unpretentious that there is no reason why we, who must count the cost, should not carry out its idea. The foundation is a shimmering pearl-gray satin, just off white, and for this it is not necessary to pay over one dollar a yard, while it is often possible to get an eighty-five-cent quality that will answer. Next over this come two layers of cornflower-blue chiffon, not quite the same tone, with the darker shade placed beneath. Still a third layer is needed to complete the lovely color scheme, the top being covered in that bright shade known as "Poiret green." It is impossible to describe the exquisite effect of these tones over the gray, but it seems to combine softness and brilliancy, while the adroit managing of the drapery gives character and form. Flat beads in a metallic mixture of blue and green form the trimming of bodice and skirt. If one is contemplating a chiffon dinner gown or theatre frock, by all means choose this newest Parisian color scheme in preference to some tamer combination that may lack originality.

A RENOVATING SUGGESTION

From the first model on this page a gown can be made over after the latest output of the rue de la Paix. Supposing one has a frock that is in good condition in the skirt, but old-fashioned in the bodice. No doubt there is enough of the material to manage the lower half of the waist, but even should there not be, a high-folded girdle of plain satin can be substituted in place of the treatment of the original. The entire yoke and long sleeves are in one piece, the model being in green and white stripe for the main portion of the gown and the top part in white satin; the belt is green, with a buckle ornament at the front. If a high girdle is used instead of the goods, it should be brought down to meet the skirt and the narrow belt

omitted. Two layers of chiffon, a dark color over white, would soften neck and sleeves and make them more becoming, though the severity of the plain satin edge is very much the mode. To continue the simplicity of the gown, the frills are of plain cream net instead of lace. Big buttons are carried down the left side in an unbroken line.

Already we are being shown the new things for spring, and the woman who plans to have a small seamstress during February will find it an easy matter to plan her summer wardrobe so early.

A MODEL FOR HOME MAKING

Of course, there are the ever-reliable foulards—women are always interested in them, and no matter what new ma-

terial comes along, it does not quite take the place of the old favorite. Original ways of making them up are seen in recent importations, that in the second drawing on page 50, for instance, being combined with black satin in a most pleasing fashion. The entire back of the gown is in two panels of the satin, those in the skirt separating to form two curved sash ends, those in the waist opening to show the black dotted white foulard between. The sleeves are entirely of the foulard, with plaited frills of fine white linen, hemstitched at the edge. The front of the waist is just a slightly full breadth of foulard carried up to the round neck. To make the gown cooler, black chiffon cloth or marquisette may be used instead of the satin.

AN EXCELLENT ONE-PIECE GOWN

There is no end to the demand for the very simple, one-piece frock, for its uses are so many that it is scarcely believable that we ever managed without it. A charming one in dark blue serge is shown in the second sketch on this page, but made up in linen or crash it would be equally attractive. This style of gown can depart so little from conventional lines, if one would keep it within the requirements of serviceability, that its distinction must come from clever handling and excellence of cut. This one is especially good in the way the back surplice is carried over into the left-sided panel. Notice the pretty treatment of the belt, which passes under the skirt, leaving the line from shoulder to hem unbroken. The panel at the bottom of the skirt may be omitted if preferred; it is a new touch, but does not affect the style of the gown. Embroidered batiste is used for the yoke and cuffs, both of which are removable for laundering. The belt, which is of kid or patent leather, fastens with a smart, oblong steel buckle. The front



A casual introduction of lace and ribbon is noted in the new blouses

(Continued on page 84)

GOWNS INSPIRED BY AN ENGLISH GARDEN

A Couturière, Possessor of an Old English Garden, Draws Her Inspirations from a Madame Ravery Rose, a Strutting Peacock, a Springtime Orchard

MY friend from New York dropped her pince-nez and an appreciative smile lit up her face.

"Is this what you call a London Shop?" she asked. "If they are all like this, I think they're cute."

"They are not all like this," I explained, myself thoroughly enjoying the quaint scene. "And this is cute in more senses than one. Madame la Propriétaire knows that to design fine, original gowns one needs a fine, uncommon atmosphere. Ah, here is Madame!"

As the door opened into the inner room we caught a glimpse of an old spinet above which hung an embroidered sampler and an old, brass warming pan. Madame herself is tall and slender, she winds her dark hair closely round her small head, and this day she had covered the low coif with a cream-colored boudoir cap. Her simple dress was a marvel of line.

"It represents a violet," I whispered to the friend from New York. "Now do you see the original idea peeping out? See the soft purple robe with the touch of leaf green at the neck and the embroidery of white and purple violets."

But my friend from over the sea, after a quick glance and smile at Madame, returned to her scrutiny of the room. It is the largest of a small apartment perched on the top of an old Soho house. A famous man once lived within its

walls, so a round, terra-cotta plaque on the outside announces. It is furnished to resemble an old Surrey cottage. Very simple furniture—no long looking glasses set into silk-covered walls, no rose hangings nor shaded lamps. An old oak floor, waxed to a mirror's surface, a gate-legged table with a cottage jug filled with orange chrysanthemums, a rocking chair which does not tip you out, so grandfatherly and comfortable are its proportions, old Windsor and ladder-back chairs, a Welsh dresser covered with pewter, old copper and brass, and antique casement windows which even the London sun seems to approve, for he shines through that window whenever he is visible—an artistic atmosphere for displaying artistic gowns.

I frightened my friend from New York when I asked her to come with me in my pilgrimage round the shops. Artistic is a fearsome word, applied to clothes. She pictured a stern, forbidding female, who growled at corsets and cut and stitched sack-like garments; she found a dressmaker who uses flowers as her models.

"Madame has a tiny, old-world cottage just outside London," I explained. "She first conceived of her flower dresses in her garden."

Madame does not design a "rose" dress. That is too general a conception to work from. Instead, she chooses a special bloom—a silvery pink Mrs. Grant rose, an orange-tinted Madame Ravery, or a flesh and tawny toned Madame Abel Chatenay.

GOWNS CONCEIVED IN AN OLD ENGLISH GARDEN

Three gowns were brought out for our inspection, all remarkably reasonable in price, it seemed to me. One was the "Austrian copper briar rose," another an "orchard wedding gown," and the third, an "old garden gown."

I fell in love with the "Austrian copper briar" shown on this page. The underdress was a silky ninon de soie of coppery tints. I do not know what magic lay in that ninon, but as I watched the mannequin who wore it move from side to side, all the glints that copper holds sprang one after the other to life and died away—the glow of rich golden red, a high light of purple, a glimpse of dull blue or metallic green. Later Madame explained to me that the ninon was mounted over tulle underskirts of green, purple and blue; the upper layer was of purple tulle bordered with dull gold lace sprinkled with imitation fire opals. The tunic of burnt orange velvet of that shade seen in the heart of the copper briar rose fell in simple lines close to the figure. The waist was outlined with a plaiting of copper and dull green silk cord.

The embroidery on the deep hem of the tunic, the corsage and the sleeves was a stencil copy of the briar rose embroidered in dull shades of copper running from the palest flame to the deepest nasturtium bronze. The little undersleeves were of copper-colored ninon to match the underdress.

The hair ornament worn with this lovely gown consisted of a band of copper tissue caught at one side with a cluster of copper roses. The cost of the gown was five guineas; of the hair ornament, half a guinea.

TOUCHES OF PALE COLOR MARK THE NEW BRIDAL GOWNS

The wedding dress made to represent a springtime orchard in full bloom was the most novel I have ever seen. The

white crêpe showed the snowy tints of cherry blossoms, and the embroidery consisted of clusters of apple blossoms in palest pink. Madame tells me that this touch of color on a bride's dress is becoming usual and will be a feature of some of the 1912 weddings. She has just received the order for the gown of a bride whose name is Pansy. The dress will be of white velvet with touches of gold and flame color in the scattered purple pansies, and a wreath of colored pansies will replace the orange blossoms.

To return to the "orchard" dress. It was of the finest white silk crêpe mounted over white chiffon. The entire bodice was covered with the apple-blossom embroidery, the flowers worked in faint pink and the leaves in white and silver. The folds of crêpe on the skirt were held in position by two squares of crêpe mounted over mousseline de soie embroidered with apple blossoms. The neck and the sleeves were shaped of old Bruges lace edged with Roman pearls. The train was of white satin bordered with a band of silver on which was embroidered clusters of apple blossoms. The veil wreath was of real orange and apple blossoms. The cost of the dress seemed reasonable at twelve guineas; it could be copied for less in less expensive materials.

AN "OLD GARDEN" INSPIRED THIS GOWN

The "old garden dress" of soft blue crêpe shot with green, the shades of the peacock's feathers, owed its charm to its quaintness. The bodice and sleeves were slashed open to show a soft blue underbodice embroidered with a proud peacock in blue, green and gold, and surrounded by quaint little nosegays of all colors. This design was repeated on the sleeves. The little surplice upper-bodice and the hem of the skirt showed French knots of green, blue and gold. The price of the gown was five guineas.

LITTLE TOUCHES OF "REAL ART"

There seems to be a rage for "real art" in our clothes and personal belongings this year. One of the largest West End shops has made every endeavor to satisfy this demand for genuine beauty. Here are shown the most beautiful reproductions of old Spanish mantillas copied from genuine models and utilized here as opera cloaks. They are to be worn under a heavy coat, but are kept on at the opera and theatre. Small fur hats are still fashionable, and may be until late spring, for doctors contend that March winds are most biting, and therefore dangerous, when the fur toque is cast aside for a chiffon trifle. Here is shown a cap of imitation sable. On the white fur border rested a wreath of plaited gold and brown chenille, broken by tiny roses. Strange-colored flowers they were—blue silk with silver centers, purple with cherry-red centers, red with a touch of aluminum. E. K.

WHAT SHE WEARS

(Continued from page 24)

having been induced to try the effect, one immediately realizes that above a sheer gown and against a background of semi-tropical foliage, the ensemble would be lovely. And so the south-going tourist buys a specimen of the rakish headgear, and unless she's a very discontented person she won't be sorry.

The trimmings for hats were never more eccentric. Plumes of all sorts are so wired that they shoot straight up for half their length and then bend abruptly



Motor toque with a border of white fur and a wreath of unnatural roses from some Never Never Land

over, forming an interrogation point. Whenever an aigrette of any description is used, it is placed rakishly and as though it were determined to be in the front of the picture. Occasionally one of the very long aigrettes is so placed that it shoots straight out from the upper side of the brim toward the back; but the rule is for the tree of feathers, flowers or wired lace to hold itself defiantly upright.

VEILINGS OF ODD MESHES

So many and so attractive are the odd meshes of the new veilings that only a strong-minded woman is likely to stick to the pattern which most becomes her. Colors and shades are just as varied; buffs and grays, however, look smartest if they can possibly be blended with the hues of the hat. Nearly always the motor veil is pure white or champagne chiffon, no matter what the shade of the cap or bonnet; for the south it is more in keeping with the environment than any of the brighter shades.

FEATHER-WEIGHT WRAPS

For a covering rather than for warmth are the wraps designed for the winter-summer season. Cream-white ratine of hot-weather weight, tube shaped to exactly follow the lines of the frock, makes a charming coat for motoring. The reverse side of Indian yellow ratine shows outwardly in the collar, in the bands of the cuffs and in the eyelet buttonholes. The yellow straw bonnet has pert little ears of the same weave, a veil of white chiffon and no strings. (See middle illustration on page 23.)

The evening wrap on page 24 is of moss-colored satin faced with geranium rose, a shade which is seen more distinctly beneath the wide sleeves of moss silk ninon beaded with opals. Silver-netted bands edged with green tassels trim the front and back of the wrap, which is prettiest over a gown of rose-tinted crêpe de Chine.

VIVID EVENING GOWN FOR THE SOUTH

Evening gowns which look as though they had been fashioned by the fairies from clouds and moonbeams and dew-drops are offered us for our mid-winter season in the tropics. A costume, composed of such airy things as dreams are made, is shown on page 23. It is of purple chiffon mounted over coral chiffon and elaborately embroidered with threads of old gold intermingled with purple and set with coral beads. A long tunic, opening at one side, is fastened with purple straps embroidered with old-gold threads, coral beads and a deep fringe of corals. Similar semi-precious stones edge the décolletage and sleeves; the flat, short girdle is of purple silk embroidered with old gold. Purple satin slippers and flesh-colored stockings complete this beautiful costume.



"Austrian copper briar rose" gown of ninon to which tulle underskirts give all the rich tones of old copper



The lace and tagal straw bonnet and the embroidered frock have a delightful summery effect. From Kurzman



A smart turban-hood from Kurzman, of purple and ruby hemp with a side-trimming of ruby wings

LINGERIE GOWNS OF TO-DAY
ARE A FAR CRY FROM SIMPLE
MUSLINS OF YESTERDAY, AND
EVEN THE BLUE SERGE SUIT
IS FREQUENTLY ELABORATE



A Whelen model of heavily braided blue surah serge. Burgresser presents the "Derby" sailor in straw

LITTLE MODES FROM PARIS

MUCH of the lingerie in Paris, exquisite in workmanship, is alas! beyond the modest purse; but the set shown in the sketch on this page is one of those rare bargains one sometimes runs across; it combines fine material and workmanship with a moderate price. The prettily curved yokes of the chemise and nightgown are elaborately embroidered and scalloped by hand and finished at the bottom by tiny, French seam-beading. The short, flowing sleeves of the nightgown and the ruffles of the drawers are scalloped and embroidered by hand and trimmed with bows of pink ribbon run through hand-worked eyelets. The material is sheer, white batiste, the embroidery fine, and the price, 33 fr., is, as the little woman says, "dériseoir."

SUMMERY BLOUSES OF LACE AND LINEN

Though winter is still at its height, the general exodus southward of necessity brings "forced" models for summer wear. The sketch in the upper corner of this page is of a linen blouse with wide, rolling collar and cuffs, trimmed with plaited ruches of the material. The waist is tucked by hand in groups of five narrow and one inch-wide tuck, and a full plaited frill finishes the front. Price, 60 fr.

In the sketch at the bottom of this page is shown a dainty waist of all-over Valenciennes lace suitable for wear with the ever-serviceable, white serge suit. The waist, opening in the back, shows a bias cut of one side of the front; it is tucked in groups, edged with diamond-shaped medallions of Irish lace and hangs loose like a full jabot. The straight, narrow yoke is of baby Irish insertion, and the kimono sleeves are finished with medallions of the Irish lace and plaited net ruffles. Price, 145 fr.

SET OF COLLAR, CUFFS AND HANDKER-CHIEF

To the right and left of the central parasol is shown a dainty set of collar and cuffs in hand-embroidered and scalloped net. A narrow plaiting of net softens the scalloped edge of the wide collar and the turnback cuffs, and gives a light, summery effect. It is a most convenient little set which would dress up the simplest of lawn blouses. With the tiny, ruffled handkerchief it costs 30 fr.; the price of collar and cuffs alone is 25 fr.

NEW DEVELOPMENTS OF THE JABOT

The sketch to the right of the central parasol shows a collar and yoke combined. The high, standing collar and the deep, pointed yoke are made of tinted Maline lace and edged with a



Valenciennes waist with Irish medallions and bias-cut front to simulate a full jabot

Trifles One Must Not Omit from the South-bound Riviera Luggage—New Parasols for the Promenade—Pretty Finishings for Shirt-waists



Some of the newest developments in jabots, collars and cuffs, to finish the summery blouses which Paris is sending to the Riviera



Morning blouse of linen tucked and trimmed with plaited ruches of the material

two-inch band of black net; the front is trimmed with a tiny bow of black taffeta and black buttons. Price, 15 fr.

The combination collar and jabot shown to the right of the heart is made with a little V of plain, white net, to which is whipped a full ruffle of wide, tinted Chantilly lace. Over the high, standing collar falls a three-inch ruffle of lace; the fullness is held in place by a tight, straight band of black velvet ribbon, over which in turn falls another narrower ruffle of the lace. Price, 25 fr.

The simple jabot to the left of the heart consists of two wide ruffles of Maline lace with the scalloped edges outlined in black fringe. A third, narrower ruffle forms the collar, which is finished at the top by a band of velvet, and at the bottom is lightly caught to the foundation of net. Price, 25 fr.

The second sketch from the bottom on the right shows a striking jabot of black Chantilly lace over white; the long points of the black lace finish in tassels, and separate down almost their entire length to show the under point of white. Price, 25 fr.

Just below the central parasol is one of Béchoff-David's attractive new stocks to wear with a shirtwaist. It is made of black taffeta or soft silk, with turnover pieces and tabs of fine, white, hand-embroidered batiste.

At the bottom of the page is seen one of the new, heart-shaped, gold net purses, set with gems, which are worn about the neck like a vallière.



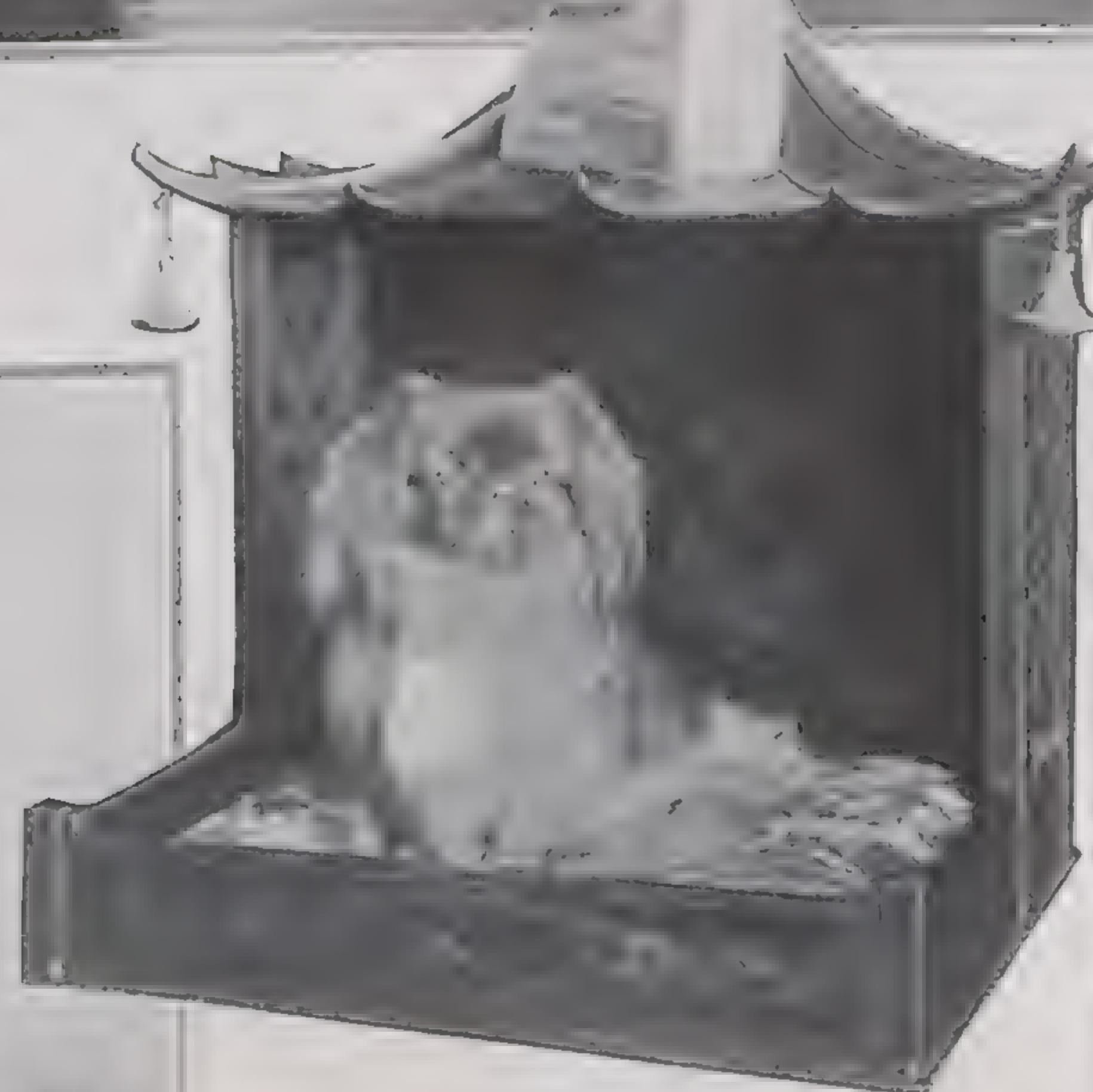
A bargain in French lingerie—set of nightgown, chemise and drawers of finest workmanship, "dériseoir" in price



The realistic pagoda which held the entries of Mrs. Morris Mandy, whose Chang Foo was the winner of the Open Dogs, biscuit, class



Mrs. Vatable with two well-marked puppies that promise to be royal dogs



Miss Elsie de Wolfe's Wei Tai of Downshire, a beautiful specimen of a breed that was once owned solely by the Emperor of China



Little Miss Trevor, whose ebon-hued "Peke" was entered in the children's class



Mrs. Benjamin Guinness, holding the prize-winning Ta Wang; Mr. J. Borden Harriman, Mrs. Newbold Le Roy Edgar, and Miss Elsie de Wolfe with Wei Tai in her arms

THE INCREASED NUMBER OF ENTRIES, IN THE RECENT SECOND ANNUAL PEKINGESE DOG SHOW HELD AT THE PLAZA, POINTED TO THE GROWING POPULARITY OF THE "LION" DOG



THREE EXPRESSIONS OF THE SMART SILHOUETTE ACCEPTED FOR MID-WINTER DAY AND EVENING WEAR—IN THE STREET TOILETTE PLAIN AND STRIPED RATINE ARE COMBINED, THE EVENING FROCK IS ALL OF THAT EXQUISITE SHADE OF TARNISHED GOLD SATIN HEMMED HEAVILY WITH SABLE, AND THE CLOAK IS IN THE SUMPTUOUS NEW RED OF THIS SEASON



Attractive evening dress for young girl in cherry-colored taffeta, with skirt in Louis XVI drapery. The fichu which extends in a deep point in the back is of white chiffon and Milano insertion. The high bodice-like girdle is outlined in front with a thick cluster of tiny rosebuds

MID-SEASON GOWNING SHOWS A CURIOUS

MINGLING OF THE ESTABLISHED STRAIGHT

SILHOUETTE AND THE NEW DRAPED AND



Evening gown of white and gold brocade, with heavily spangled gold tunic. The sleeves and papillon drapery are of tinted lace, embroidered with gold threads. A spangled Persian band finishes the bottom of the tunic, and a bow of cerise velvet brightens the waist

GATHERED MODELS WHICH DESIGNERS

ARE GRADUALLY INSINUATING INTO THE

SPRING MODES—JEANNE HALLEE GOWNS



Afternoon dress of black chiffon and French blue velvet made in a redingote style. Hat from Rodrigues



SUPPLE SHOT TAFFETAS IN TWO-TONED COMBINATIONS AND MULTI-COLORED LINENS

ARE THE MATERIALS IN GREATEST DEMAND FOR THE WINTER SUMMER SEASON

THE WELL-DRESSED MAN

IN preparing for a trip to the more fashionable resorts of Florida or the West Indies, it should be borne in mind that southern dress in winter is nothing more nor less than northern dress in summer. The question, as regards newness and smartness of fashion, merely is—shall we keep to the styles of the past summer, or shall we, in so far as we are able to judge of them, anticipate by a few months, those of the summer to come?

Now, along broad lines, it would make small difference, because the general modes in men's dress change very little from one year to another, but when it comes to a matter of detail it is, to a certain extent, at least, another matter. There are always some slight variations in the weaves and effects of materials, in the novelty or popularity of colorings, and in the cuts and finishes of suits and haberdashery, that must be taken into consideration if we would be in advance of the throng, and there is no better opportunity for the display of advanced fashion than in this early summer season of the south. The leading tailors and haberdashers have for several years past come to recognize it, with the result that one need no longer be obliged to fall back on one's old sack suits, straw hats, summer shirts, neckties, shoes, etc.; and in addition the chance for individuality of style is greater than is the case after the fads of the next season, such as they may be, have become more firmly established.

CONSIDERING THE HAT

There are but three kinds—the straw, the soft felt or cloth hat and the cap—for the silk or opera hat is of no more use on the Florida coast in January or February than it is on the Maine coast in August, and though the derby may be worn for traveling, it will be confined to the trip down and back, and may, therefore, as well be left at home. A tendency towards wider brims and rougher straws in the more extreme styles bids fair to be about the only thing of note in the straight brim shapes for the coming summer, and even this should be dependent upon individual becomingness rather than upon exact rule. The fine split straws have always been a standard at the leading shops, and must be regarded as within the limits of correctness, but for younger men the sennits have been more fashionable, and now the rough sennits with heavier brims are coming in again, and will be at least as smart as any of the soft, curling-brim straw styles. On the other hand, the latter are still in vogue, both in the flat and circularly dished, crown shapes, and in Panama grass, mackinaw straw or bamboo, so that the choice is largely one of individual preference. On both, too, the colored band may be worn, and on the latter, if we like, the twisted band of silk or crêpe fabrics like that shown on the hat worn by the man in double-breasted coat in the illustration on this page. This hat, however, is one of the newer straight brim felt styles, and these in shades of gray are to be preferred to the rough-surface felts and cloths for southern or warm-climate wear.

With a white flannel suit, such as is worn by the man seated in the wicker chair, the white felt hat, with black or dark blue band, is also an effective one, while in the way of caps the so-called English golf style, made rather large and full behind, is practically the only one for general wear, and especially appropriate with such a semi-Norfolk suit model as is worn by the man sitting on the rail.

Coming to the matter of suits, which in the extreme south in winter, as in the north during the warm weather months, are the only ones for day wear

A General Discussion of Next Summer's Styles,
Which are Exemplified in the Fashions now
Worn at the Gay Southern Winter Resorts



Smart types of the lounge suit in white flannel and dark blue serge and a loosely fitting semi-Norfolk, that show some of the new details in cut and finish

that need be given special consideration, those shown in the Palm Beach illustration give an excellent idea of smart cuts in the single-breasted and strict outing types, respectively.

THE LOUNGE SUIT

In the first—that of white flannel—will be noticed the length of lapels, rather high cut of waistcoat, naturalness of shoulders, absence of sharp creases and general simplicity; in the second the same characteristics with the addition of the medium figure-fitting side lines and length, and in the third the fullness of material and effect of looseness which coats of the Norfolk or semi-Norfolk design should have. Much has been said of the sloping shoulder in the garments of the past year's fashion, and as a change from the squared shoulder cut

of other days it has undoubtedly been a noticeable feature, but in the conservative, rather than extreme or exaggerated mode it should now be taken as meaning a natural shoulder, practically devoid of padding, not one actually cut to droop, except as the effect is given in overcoats, and occasionally in outing or shooting coats, by the use of the raglan seams. If anything, the length and breadth of lapels, both on single and double-breasted lounge coats, is being increased, and this with the higher cut of waistcoats makes the latter visible when the coat is buttoned, but with this increase is also coming a tendency to greater length of the coat itself, and these things, with a general narrowness of sleeves, which are also made rather short, a slight narrowing of trousers and a rolled, rather than creased effect

throughout, are the special features of the coming season. In the way of individualities, rather than broad fashions, however, there are always many variations, and among them is the braided sack coat, the one-button (that is, one button intended actually to button) coat, and a number of lesser details of sleeve, pocket and vent finish.

And speaking of materials, dark blue serge of good quality is one that is again coming into fashion after some years of restricted use. With white and delicately striped flannels, gray homespuns and soft worsteds, it may perhaps be expected to hold first place for summer suits, but the question of fabrics is such a broad one that smartness or distinctiveness is much more a matter of exact pattern and coloring than of general

(Continued on page 80)



SEASONABLE SMARTNESS IN FROCKS AND

COATS FOR THE YOUNGER FASHIONABLES

THE Russian blouse suit at the upper left of the page is of English poplin, suitable for a small lad. The revers and the low collar are heavily embroidered and scalloped at the edge. The dress at the upper right is of white hopsacking, with a wide sash and lacing of old blue. The embroidered dots are blue and outlined in light green. Shown by Maynard.

THIS charming little dancing frock for a small girl is made of cream batiste laid in fine tucks. The flounces are of large mesh cream net. The wide sash is of blue satin caught at the back by a large buckle, and finished at one side of the front by a novel wreath of Louis XV roses. A thoroughly delightful little model that is shown by Maynard.

THE handsome little coat at the lower left of the page is of bengaline silk in mustard color. The collar, cuffs and buttons are in Persian lamp, and the snugly fitting hat is of the same fur. The tailored box-coat at the right is in English covert cloth. A greenish black band and red feather trim the rakish Tyrolean hat. Models displayed by De Pinna.

WHAT THEY READ

LIFE OF JAMES, CARDINAL GIBBONS. BY ALLEN S. WILL, A.M., LITT. D. BALTIMORE: JOHN MURPHY COMPANY, \$3.50 NET.

CARDINAL GIBBONS, one of the most amiable and distinguished figures in the whole history of American Catholicism, is adequately characterized in Mr. Will's book. His education in this country, in Ireland after the return of his family to that island, and again in the United States after the re-immigration, forms an interesting and significant part of the biography. There was a time, it appears, when the boy seemed destined for a secular pursuit, but he was eventually permitted to follow his strong bent for the Church. Once admitted to full orders, he soon demonstrated the rare qualities that have made him a power not only in his own Church, but in the civic life of the nation. He has given many notable utterances upon momentous questions, and hardly, until his recent declaration against important policies in the new democratic movement, has he found himself at odds with definite aspirations of the American masses. Mr. Will tells of the Cardinal's most significant positions upon public and ecclesiastical questions.

A few of the illustrations in this volume are a little disappointing by reason of a hardness in tone, but not so those that picture the Cardinal. The frontispiece is a portrait which shows him the singularly frank, sweet, pure and strong man he has proved himself. An early portrait of the young priest is almost wistful in its slightly ascetic idealism, while the portrait of the Cardinal in robes of office as a prince of the Church is noble and distinguished.

SOCIAL CUSTOMS. BY FLORENCE HOWE HALL, AUTHOR OF "THE CORRECT THING," "HANDBOOK ON HOSPITALITY," ETC. BOSTON: DANA, ESTES & CO., \$1.50 NET.

This volume on etiquette and something more is not calculated exclusively for the longitude of Boston, but aims to serve the needs of the socially scrupulous the land over. The author is no mere stickler for good form, but a philosopher of manners as well as an authority upon etiquette. She accurately distinguishes between essentials and non-essentials and has sufficient largeness of mind to recognize the futility of much that most writers upon manners treat with portentous solemnity; her emancipation is, however, not sufficient to enable her to see in George Sand anything but a woman of genius sadly gone astray in the matter of social moralities. The dictum, "Slang should not find a place even in the most familiar letters," indicates the author's limitations in another direction. Her volume would perhaps have greater value for Boston had the author taken the pains to point out that the manners of a local aristocracy, because of over-familiarity with old friends on the one hand and extreme frigidity with strangers on the other, are apt to have a touch of provincialism. There is a vast deal of specific detail touching the proprieties in almost every social situation, and the practical value of the book is more than noteworthy. It would be greatly improved by a comprehensive index.

RECOLLECTIONS GRAVE AND GAY. BY MRS. BURTON HARRISON. NEW YORK: CHARLES SCRIBNER'S SONS, \$2.50 NET.

Mrs. Harrison's recollections are of Virginia before and during the Civil War, New York, Washington and Europe. She comes of the Carys, Vir-



ginians of distinguished ancestry and wide social ramifications. Her reminiscences of the war period are fascinating, for she knew all the great figures of the Confederacy and saw many interesting events of the time. In New York Mrs. Harrison has enjoyed unusual opportunities of knowing not merely the rich and fashionable, but persons a great deal more worth while. In Europe again her recognized place as a woman of letters gave her interesting opportunities, and she had the further advantage of being related by blood or by marriage to persons of high social and political distinction. She tells of all this without a touch of snobbery and without making her pages a mere catalogue of names and titles. Her anecdotes of General Lee are of great interest, and she affords us delightful glimpses of genuinely distinguished persons in the society of many capitals. Mrs. Harrison has wisely forborne to illustrate her book with pictures of smart folk and their homes. Indeed, she has abstained altogether from illustrations, though it would have been interesting, one cannot but think, had she consented to show us some of the old Virginia homesteads and a few war portraits.

A BIG HORSE TO RIDE. BY E. B. DEWING, AUTHOR OF "OTHER PEOPLE'S HOUSES." NEW YORK: THE MACMILLAN COMPANY, \$1.50.

Miss Dewing's book is vastly long, almost formless, rather trying at times in style, yet interesting as a philosophic interpretation of the author's mind. The story is autobiographical in form, and the teller is the child of divorced parents, herself, in the course of her story, separated from her husband. A professional dancer, she remains essentially a modest woman, and although she accepts a lover, she also has strength to put him away when he is to be kept only upon terms that revolt the ordinary reader. Life is the Big Horse that the heroine has to ride, according to the closing paragraph of her autobiography, but the reader will feel a bit inclined to say that the creature best ridden was rather the autobiographist's own nature.

THE SECRET GARDEN. BY FRANCIS HODGSON BURNETT, AUTHOR OF "THE SHUTTLE," "THE MAKING OF A MARCHIONESS," "THAT LASS O' LOWRIES," "LITTLE LORD FAUNTLEROY," ETC. NEW YORK: FREDERICK A. STOKES COMPANY, \$1.35 NET.

In this tale of two neglected children, a lonely manor house, and a mysterious garden, Mrs. Burnett has one of her favorite subjects, and she treats it much in her manner of twenty-five or thirty years ago. There is a brief period of Anglo-Indian life, and then the scene shifts to Yorkshire. After this comes the mystery of the garden, and along with it comes also the mystery of an

other child than the little Anglo-Indian girl transplanted to England. There is a hard and sorrowing uncle, and there are servants with the broad Yorkshire dialect. We leave the sallow Anglo-Indian girl of the first chapter growing into an English beauty without quite understanding what is happening to her. The story, though dealing largely with children, is addressed to adults.

RECENT FICTION

LOUIS N. PARKER'S "Pomander Walk," which has had such a success on the stage in New York and elsewhere, is now issued by John Lane Company, in the form of a pleasingly illustrated novel, at \$1.50 net. There is an illuminated title page, and a tinted frontispiece. Mr. J. Scott Williams's pictures are in the Georgian spirit of the work.

"Out of the Primitive" (McClurg, Chicago, \$1.35 net) is another of Robert Bennett Ames's highly sensational romances of love and adventure. The Earl of Avondale is not so dreadful a creature as the illustrator would lead the casual to suppose, and Tom is not such a fiend as he appears in the act of smashing a wine glass with his fist.

A romance of the early eighteenth century in New York is "The Dilemma of Engeltie" (Boston: Page, \$1.35 net), by Emma Rayner, who tells her tale in the spirit of 1840, or perhaps a trifle earlier. In her preface the author gives her readers to understand that her plot has its foundation in fact, attested by documentary evidence.

Anne Warner, whose stories of Kentucky life have won her many admirers, steps out of her accustomed paths to write "When Woman Proposes" (Little, Brown & Co., \$1.25 net), the story of a wilful young woman who falls in love at first sight and instantly announces that she means to marry the man who has charmed her fancy. Fate throws him immediately into her hands as a sorely wounded man needing three months of careful nursing, and the reader may guess what happened, though how it happened shall not be here revealed. Incidentally the author throws to the wind, in telling this tale, her accustomed realism and probability.

Those who remember the humor and wholesome sentiment of "Miss Selina Lue" will be glad of a new book from Maria Thompson Davies, this time a novel of simple folk, entitled "Rose of Old Harpeth" (The Bobbs-Merrill Company, \$1.25 net), a book that is none the worse for W. B. King's charming illustrations. By the way, the author is one of fifteen or twenty million American women who cannot distinguish with certainty the parts of the verb "to lie" from those of the verb "to lay," unless, indeed, the printer and proofreader have taken liberties with her copy.

"The House on the Mall" (New York: Dillingham, \$1.25 net) is a new story of crime, mystery, detection and love, by Edgar Jepson, best known for his "Arsène Lupin."

David Potter's highly romantic novel, "I Fasten a Bracelet" (Philadelphia: Lippincott, \$1.25 net), opens with the mystery of the hero's curious mastery over the heroine, and closes with a wedding. The author might have made his bloodhound chase a trifle more thrilling.

"Harmony Hall" (Boston: Small & Maynard, \$1) is the name, not of a school, but of a girl, and her story, especially addressed to other girls, by Marion Hill, is now reprinted in book form after having appeared as a serial.

"Honey-Sweet" (New York: The Macmillan Company, \$1.25 net) is an uncommonly charming story of a much-lost little girl, by Edna Turpin, who writes like a novice, but gives promise of doing excellent things later on.

Joseph Medill Patterson's "Rebellion" (Chicago: Reilly & Britton, \$1.25 net), which has attracted considerable attention in dramatic form, is a tale of a woman's self-release from a hateful yoke. The author treats the subject of marriage with respect, but insists upon the right of a woman to at least a second chance at marital happiness. Mr. Patterson writes in a style of astounding crudity.

Fergus Hume's eighteenth detective story, "The Steel Crown" (New York: Dillingham), contains a real queen and a money-wolf, besides less distinguished dramatis personæ.

Joseph C. Lincoln gives us both New York and the Cape in his latest tale, "Cap'n Warren's Wards" (New York: Appleton, \$1.30), a novel of social contrasts and excellent humor. The Captain, as usual, is a sturdy person, with the gift of making himself heard and of taking his part creditably in any society. Mr. Edmund Frederick's pictures very ably present the old sea dog.

Lovers of baseball will rejoice in Allen Sangree's new volume of excellent tales, entitled "The Jinx, Stories of the Diamond" (New York: Dillingham, \$1.25 net), but it is unlikely that Mr. Sangree's most ardent admirers will take pleasure in the picture of the cross-eyed beauty that serves as frontispiece to his book. "The Post Season Game" is a mighty good story.

BOOKS OF VERSE

LONGMANS, GREEN & CO. issue in their Pocket Library series Andrew Lang's "Ballades and Rhymes" from his "Ballades in Blue China and Rhymes à la Mode," and Mr. Lang contributes an interesting introduction, partly bibliographic, partly critical. The pretty volume, with its charming little frontispiece, contains a great deal of very pleasing verse and no small store of real poetry.

Dolph Wyllard, who writes brilliant and risqué novels, has collected into a tiny volume her "Verses" (New York: John Lane Company, \$1). The influence of Kipling is its most striking characteristic.

"The Ballad of the White Horse" (New York: John Lane, \$1.25 net), by Gilbert K. Chesterton, is really a succession of ballads constituting a long poem dealing with the life of King Alfred. Mr. Chesterton writes a short preface in prose, a dedication in verse, and then gets about his balladry. It would be extravagant to call these verses interesting, but they are often illuminated with

impressive flashes of imagination, as when the poet says that those who listened aright in the dark ages
"Could only hear the plunging
Of the Nations in the night."

"The Lockerbie Book Containing Poems, Not in Dialect, by James Whitcomb Riley" is a most creditable volume of more than six hundred thin paper pages, compiled by Hewitt Hanson Howland, and published by the Bobbs-Merrill Company, of Indianapolis, at \$1.25. There is a deal of genuine poetry here, the best of it marked by that rare quality, pathos. This volume deserves a hearty welcome from friends old and new.

Margaret G. Hays's "Vegetable Verses for Humorous Vegetarians" (J. B. Lippincott, \$1 net) owe a great deal to the genuine humor of Grace G. Wiederseim's tinted illustrations, which are very, very funny. There is much good fun in the verses themselves, and the lines on the Boston Bean are especially good.

"The Heart of Youth: Poems Gay and Grave for Young People" (Sturgis & Walton Company, \$1.25 net) are selected by Jeannette L. Gilder, who, one might think, was quite as capable of writing an introduction as Mrs. Burnett. Miss Gilder has divided her selections into poems of childhood, those of sentiment and imagination, outdoor verse, humorous verse, and religious verse. Many of these poems are familiar old favorites. It is pleasant to meet Hans Breitmann again, and Miss Gilder might well have given her young people more of him.

"Cloth of Frieze" is the modest title that Mary Eleanor Roberts has chosen for her book of verse (Lippincott Company, \$1.25 net), for there are many golden threads in what she has woven. Her diction is fastidiously chosen, her thought is dignified, her imagination flashes now and again into the phrase that appeals, but, though she shows mastery of many measures, she seldom has a true lyric inspiration. "The Midnight Mass" is one of the best of the longer poems, and "An Intaglio" is a charming bit.

BOOKS RECEIVED

"The Family: A Story of Forgiveness," from the play of Robert Hobart Davis, by Edward Marshall, illustrated with scenes from the play as presented in New York; Dillingham, \$1.25 net.

"Red Money," a detective story by Fergus Hume; Dillingham, \$1.25 net.

"His Rise to Power," by Henry Russell Miller; The Bobbs-Merrill Company, \$1.25 net.

"Philip Steele of the Royal Northwest Mounted Police," a tale of the Canadian Far West, by James Oliver Curwood; The Bobbs-Merrill Company, \$1.25 net.

"The Eternal Feminine: Monologues," by Mary Isabel Fisk, being the clever little sketches of a public entertainer; Harpers, \$1 net.

"A Ship of Solace," by Eleanor Mordaunt; Sturgis & Walton Company, \$1 net.

"All the World Loves a Quarrel: An Introduction to One," by D. W. Kittridge, being a reprint of a famous controversy carried on in England by Frank Harris and others; Cincinnati: Marwick & Co.; paper, 50 cents.

"A Garden of Paris," by Elizabeth Wallace, illustrated by F. J. Arting; a romantic reminiscence of a residence in France, with too many French phrases and some pleasing pictures; A. C. McClurg Company, \$1.

"My Ragpicker," by Mary E. Waller, author of "The Wood-Carver of Lym-pus"; Little, Brown & Co., 75 cents net.

HOW TO READ SHAKESPEARE

The Conflict of Passions which Constitutes the Groundwork of "Othello" Is as Realistic and Appealing To-day as in the Poet's Time

"OTHELLO," if not the greatest of Shakespeare's tragedies, is surely the most interesting to the ordinary reader, primarily because it has to do with the domestic life, not of kings and princes, but of folk whose position in the world brings them within the sympathetic understanding of the average man or woman. This is likewise true of "Romeo and Juliet," but that poignant romance of youthful love is a far less mature work than "Othello." More than that, the play has great variety coupled with supreme simplicity. The interest is concentrated upon three masterly creations, *Othello* himself, *Desdemona* and *Iago*. These three occupy the stage most of the time, and utter a large part of the lines that make up the play. *Iago*, the embodiment of malign intelligence unrestrained by conscience, is contrasted with *Othello*, the open, generous soul; with *Cassio*, the frank soldier; and with *Roderigo*, the love-sick fool. *Iago's* wife *Emilia*, type of the loyal but vulgar-minded woman with unsuspected capacities for courage and self-sacrifice, is contrasted with *Desdemona*, the gentle-woman, carefully reared, unacquainted with the ugly things of the world, simple and self-devoted, but morally timid.

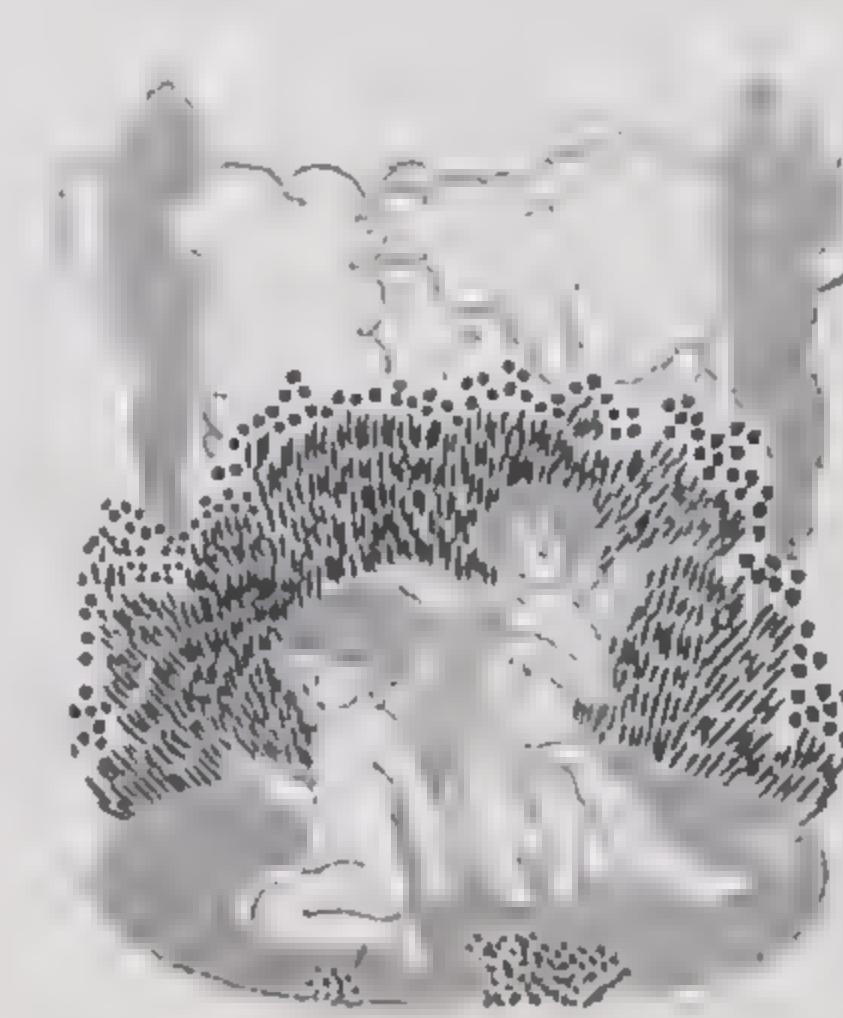
A CHARACTER STUDY OPENS THE PLAY

Scene I of Act I puts the reader in possession of the facts upon which the action depends. *Roderigo* here figures as the silly, rejected suitor of *Desdemona*, who has been fecing *Iago* to further his suit, and *Iago* appears as the deliberate scoundrel who has enriched himself at *Roderigo's* expense, with no intent of aiding him, and who means to follow *Othello*, his superior officer, for purposes of revenge and self-advancement. *Iago* is one of the few characters in Shakespeare without a trace of virtue, a totally non-moral person, a cynical unbeliever in human goodness of any kind, recognizing in *Othello's* native candor only the credulity of a dullard; he is foul of imagination and speech, and promptly ingenious with lies whenever a lie will serve his turn. When we seek a motive for *Iago's* villainy we find it not only in his professed jealousy and ambition, both real enough, but also in the intellectual pleasure he takes in making the unsuspecting puppets about him dance to his music. Nowhere has Shakespeare drawn a scoundrel in such detail, or made him so interesting a study for normal men and women.

As an example of the poet's skill in portraying a mind almost incoherent with grief, *Brabantio's* speech in Scene I, immediately after the stage direction—"Enter below, *Brabantio* and servants with torches"—is worthy of careful reading. There is a similar instance in the reported confusion of outcries upon the part of *Shylock* when he bemoans the elopement of his daughter with a Christian, but the effect, in that instance, is humorous.

OTHELLO'S SIMPLICITY AND NOBILITY

Scene II reveals the unsuspecting, heroic and dignified character of *Othello*. His quiet, contemptuous, "Keep up your bright swords, for the dew will rust them," addressed to *Brabantio's* mob of servants and neighbors and to his own defenders, exemplifies the man. Scene III is the finest of the act, for here occurs the noble poetry in which *Othello* tells of his love-making and in which



Desdemona expresses her newly acquired loyalty to her husband and the reasons for choosing him rather than the "wealthy, curled darlings" of whom her father speaks.

Othello was probably conceived by Shakespeare as a Christianized Mahomedan from one of the states of Northern Africa, though some critics argue that he was a negro. A subtle touch, as indicating the higher relative importance of *Othello* in the Duke's mind as compared with *Brabantio*, is seen in the Duke's prompt address to *Othello* as he enters the council chamber, and his apology to *Brabantio*, who enters at the same instant, "I did not see you; welcome, gentle signor." This is one of the smaller devices skilfully used by Shakespeare in giving life and realism to his scenes. At the end of this scene, which closes the act, we know that *Iago* means to supply himself with money at the expense of *Roderigo*, who is to be used by *Iago* both for his own selfish and malicious purposes and to destroy the wedded happiness of *Othello* and *Desdemona* by making *Othello* jealous of *Cassio*. In other words, *Iago* appears as an incarnate devil placed among persons whose unsuspecting innocence, weakness or folly, disarms them in the presence of his wiles.

THE INITIAL ACTION

In Scene I of Act II *Iago's* plan is developed; the essential beauty and purity of *Othello's* love for *Desdemona* and the power of *Desdemona* to excite the respectful admiration of such a man as the free-living *Cassio* endear these two characters to us. The speeches of *Othello* in greeting his wife are of a quality that nobody but Shakespeare has approached. Scene II of Act II sees *Iago's* purpose put into action. The drunkenness of *Cassio* in this scene is done to perfection, and his subsequent repentance in the same scene is masterly.

AN INTELLECTUAL DUEL

Act III is largely made up of *Iago's* poisoning of *Othello's* mind against *Cassio* and *Desdemona*. The process begins and grows on to success in Scene III. It consists of cautious suggestions by *Iago*, followed, at the first sign of revolt from *Othello*, by prompt withdrawal upon *Iago's* part, and followed again by *Iago's* carefully guarded return to the subject. The long scene ends with *Othello's* seeming conviction of his wife's infidelity. Another of Shakespeare's little touches of revealing power is found in this scene, where *Iago*, in his vain effort to express what he imagines to be the thought of an honest man, says "Men should be what they seem," to which commonplace *Othello*

answers with impatience, "Certain men should be what they seem." In all the passages of this scene between *Iago* and *Othello* one has the sense of watching an intellectual duel between two men, one of whom has no suspicion of any such conflict, while the other uses his rapier with skill and absolute certainty, wounding the other exactly where he desires. There is hardly a greater scene in all Shakespeare. *Desdemona* plays into *Iago's* hand near the act's close by her untruth as to the handkerchief.

INNOCENCE FACED WITH DEVILTRY

In Act IV *Iago's* industrious torturing of *Othello* goes on, and the tragedy rapidly moves towards its awful close. Scene II, in which the maddened *Othello* feigns to treat *Emilia* as the keeper of an evil resort and his wife as an inmate, is one of the most terrible, in its cruelty, that Shakespeare has contrived. The courage and loyalty of *Emilia* now begin to appear, and Shakespeare, with his unerring sense of the inherent goodness in women, exemplifies the influence of *Desdemona's* innocent purity upon the coarser and more knowing *Emilia*. We catch a glimpse of something almost decently human even in *Iago* himself, when, brought face to face with the pure creature whose death and disgrace he is seeking to compass, he finds himself almost stricken dumb, and can hardly answer her questions.

A SCENE OF TREMENDOUS REALISM

For moving realism, the last scene of Act IV, in which *Emilia* prepares *Desdemona* for bed, is hard to match. By a succession of the deftest touches Shakespeare manages to create an impression of absolute truth, and the reader has a sense of being actually present in person at the scene. The murder, and what immediately precede and follow it, constitute the greater part of Act V, and here again the realism of the scene is promoted by a multitude of details, though the cruelty, horror, and pity of it all make one forget the minor accompaniments. *Othello's* torture, *Desdemona's* loyalty, leading her to place the blame for her husband's act upon herself, *Emilia's* courage in the presence of the murderer, and *Iago's* malignant silence, as of the caged rat, are marvels of creative power.

THE SUMMARY

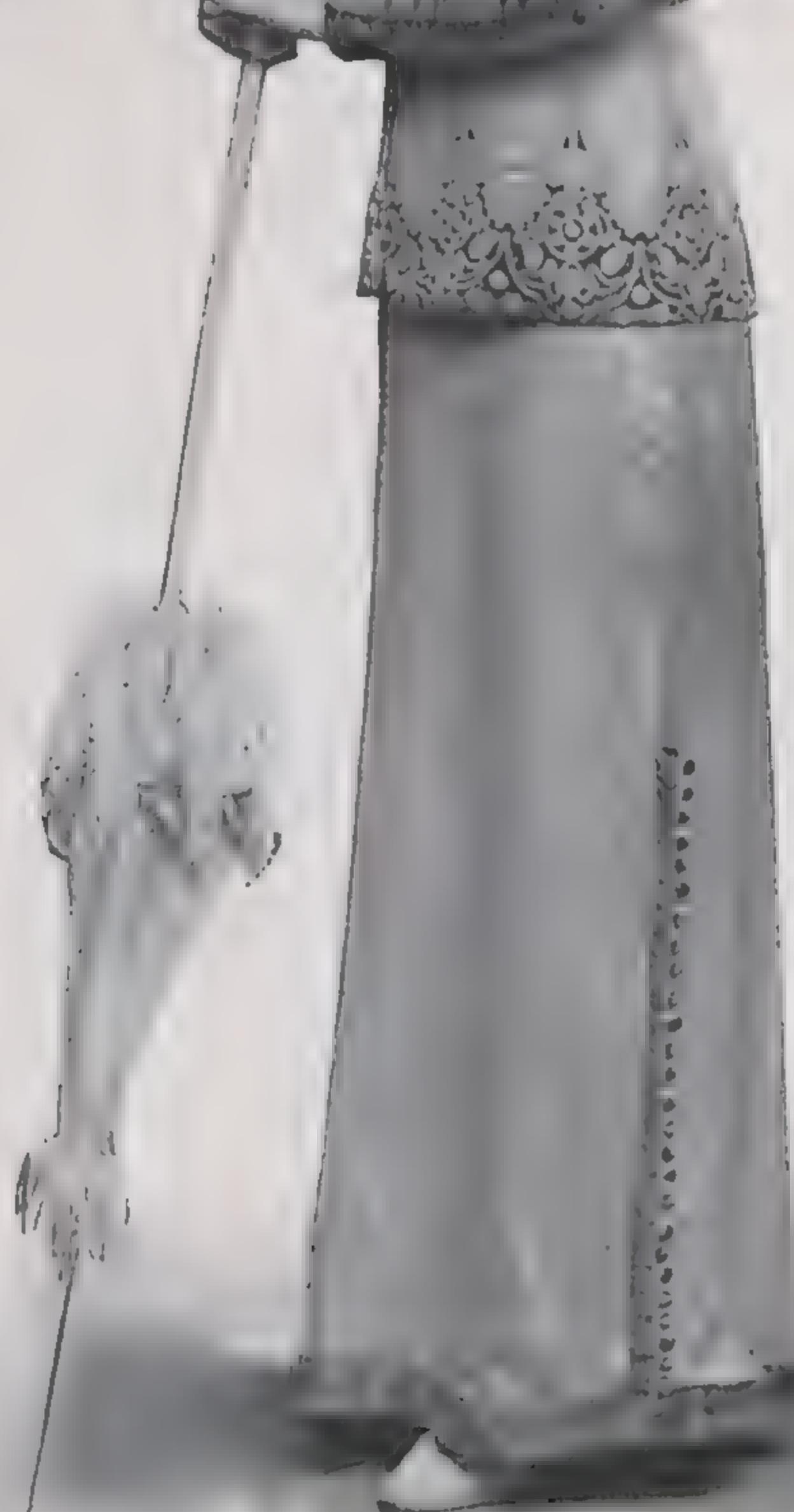
As a whole, the play of "Othello" presents few difficulties of language that really obscure to us the sense, although it has several passages that have puzzled all commentators, and many that need explanation for the reader unlearned in the English of Shakespeare's time. It has been objected that *Othello* far too easily fell into *Iago's* snare, but *Iago* skilfully used the very thing that *Othello* must have felt to be his great disadvantage as the husband of a beautiful, young, white woman—his color. He was, in outward appearance, a man roughened by years of soldiering, no longer young, and unaccustomed to the society of such gentlewomen as his wife, while *Cassio* was young, gay, debonnaire, of *Desdemona's* own country and class. *Iago's* shrewd suggestion that *Desdemona's* choice of *Othello* rather than of a man of her own nation, complexion and years, argued an unnatural and brutal sensuality beneath her sweet and innocent exterior, was a telling hit for which *Othello* had no defensive armor, and so *Iago's* reckless lies succeeded.



Dark velvet gown worn by Jane Cowl in "The Gamblers." Its severity is lightened by a slight trimming of lace, fur and self-toned satin

Josephine Whittell, leading woman for George Cohan in "The Little Millionaire," is fetching in this shimmering chiffon and brocade gown

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OF THE SEASON, PHOTOGRAPHED
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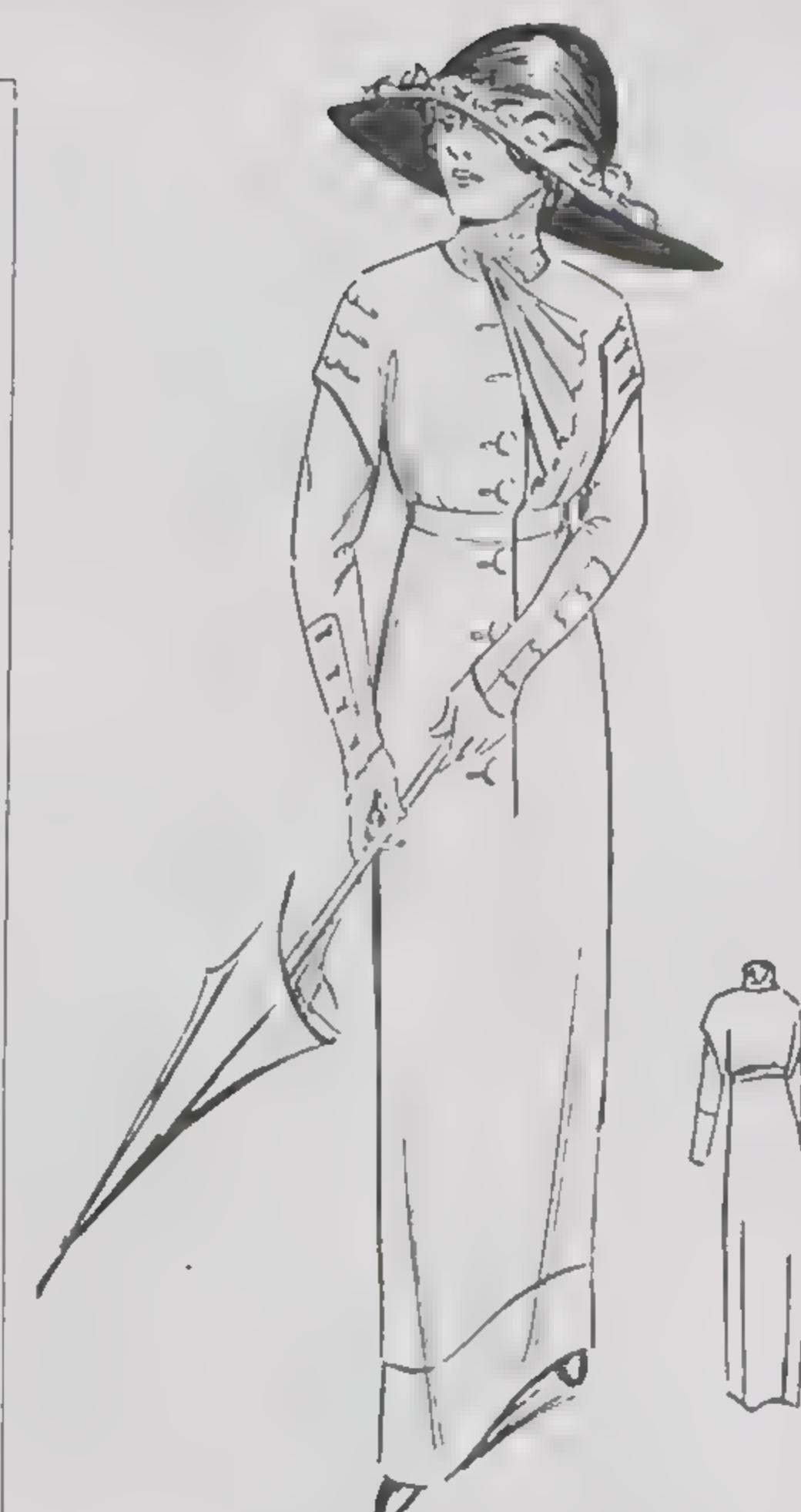
THE patterns illustrated on this page represent the smartest and best work of the greatest Paris designers. They are very easy to execute, as they are cut in three colors—making it possible to distinguish at a glance between material, lining and trimming. Full descriptions and an illustration of the completed garment accompany each pattern.

IF you have not yet used VOGUE Patterns, now is the time to begin. A selection from this page will be your introduction to their use—and throughout the year you will find them always at your service, always fresh, practical and original.

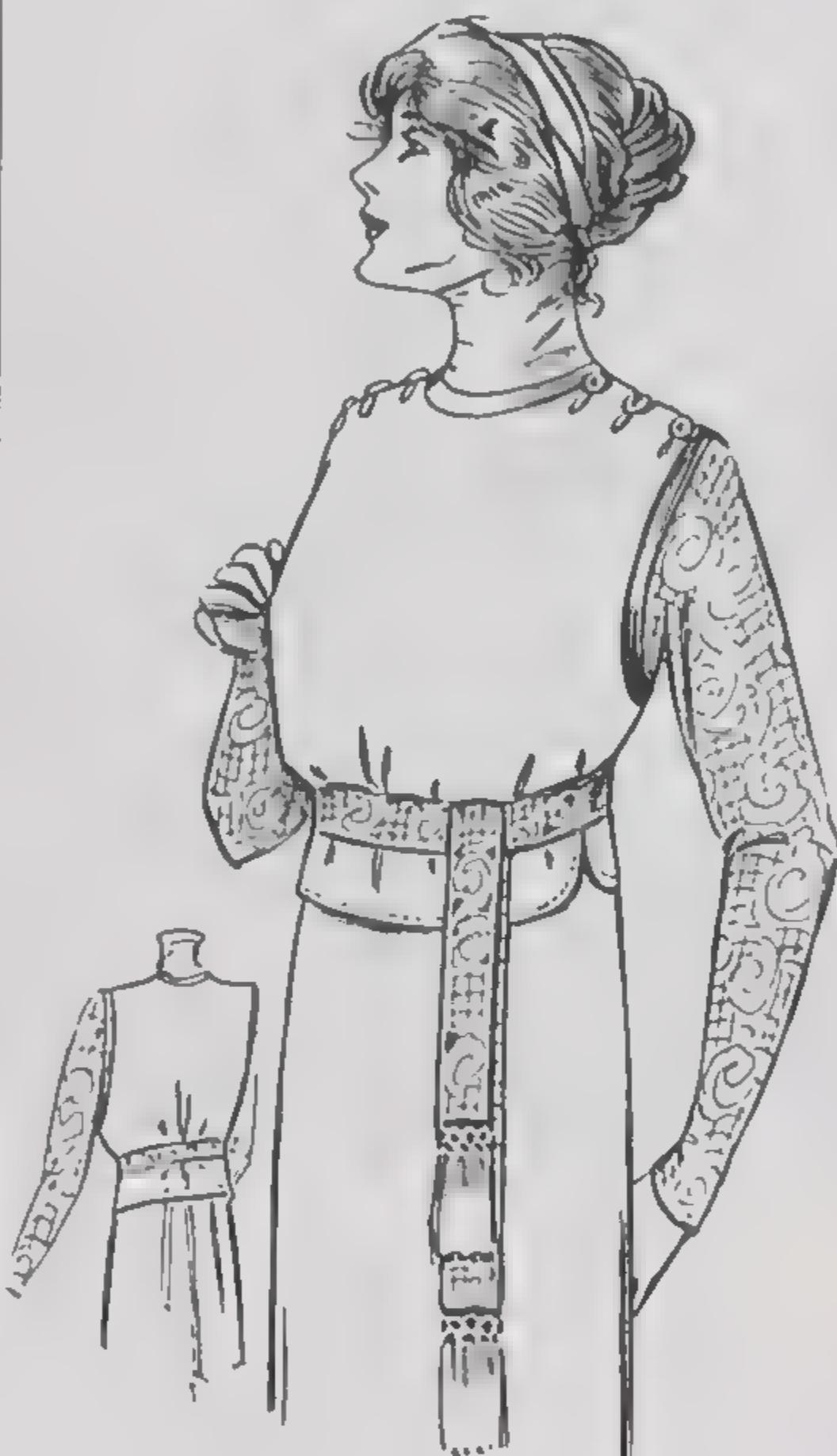
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*The dignified new headquarters of
the suffragists*

THE NEW HOME of SUFFRAGE

Established in a Clubhouse of Its Own, the Political Equality Association of New York Progresses Steadily Toward Its Goal

THE completion and inauguration of the new clubhouse of the Political Equality Association, at 15 East 41st Street, now insures to that energetic and progressive organization a local habitation and a name, to say nothing of sumptuous headquarters and an ideal place to dine or have luncheon.

The president of the Political Equality Association, Mrs. Oliver H. P. Belmont, has personally seen to it that no detail for the comfort of the club members shall be lacking, and truly the new clubhouse does her every credit. Its wide, dignified approach is one of the first favorable features of it, and sets the visitor in an amiable frame of mind. Inside, more spaciousness and more cleanliness, and more faultless system commend themselves to your kindly notice. The entrance halls are white, and the little office of the secretary, which leads off from them, is in equally spotless array. Here you will find the printed persuasions of the League, in the forms of leaflets, cards and ambitious pamphlets, which are given you for home perusal in case your sympathies are not yet wholly enlisted, and you are in that benighted state towards equal suffrage known as "on the fence."

DINING ROOMS POPULAR

The luncheon and dining rooms are already the Mecca of the men and women who are near to the clubhouse at meal hours, for the remarkable cleanliness and daintiness of the place, combined with its

ingratiatingly modest prices, have not failed to exercise their potent charm.

In fact, it has been the avowed intention of Mrs. Belmont to make of the clubhouse a sort of general assembling place for the young women who are making their own means of livelihood, and nothing has been left undone to increase the club's attractiveness in their eyes. There are dancing classes, under the direction of Miss Flora Voorhees, at which there is but one inflexible rule, which is: "No spectators allowed." In fact, the dancing classes, like the music classes and the lectures, are all solely for the benefit of the members of the organization.

On Monday evenings, in the assembly hall, there are to be lectures on Woman Suffrage, by speakers prominent all over the country for the power and clearness of their political grasp. On the first and third Tuesdays of each month, in the evenings, there will be free vocal and instrumental concerts.

ARTIST LEAGUE FORMED

Then there is an artist league, which meets on the fourth Tuesday of each month. Wednesday evenings will be given over to the meetings of the Mme. Nordica singing class, under the direction of Mme. Gardner-Bartlett.

An extremely important feature of the Association's activities will take place on Thursday evenings, when free lectures, for women, will be given on hygiene and sanitation, by women physicians connected with the Association's Department of Hygiene.



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stands before the Club's
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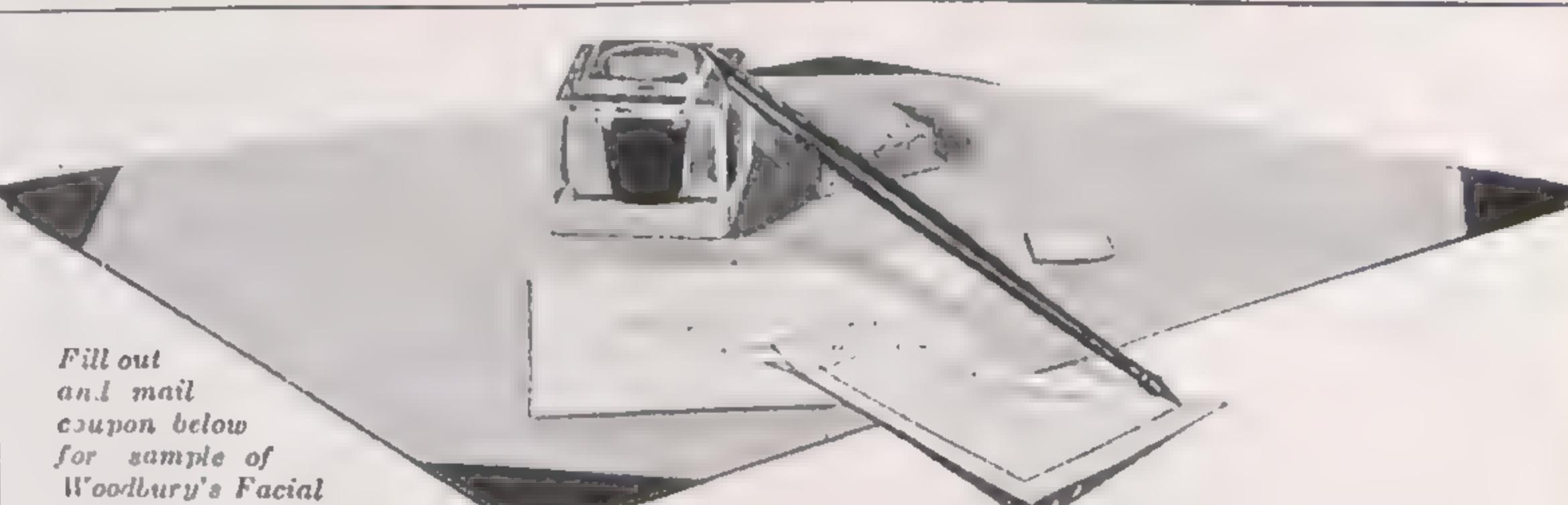
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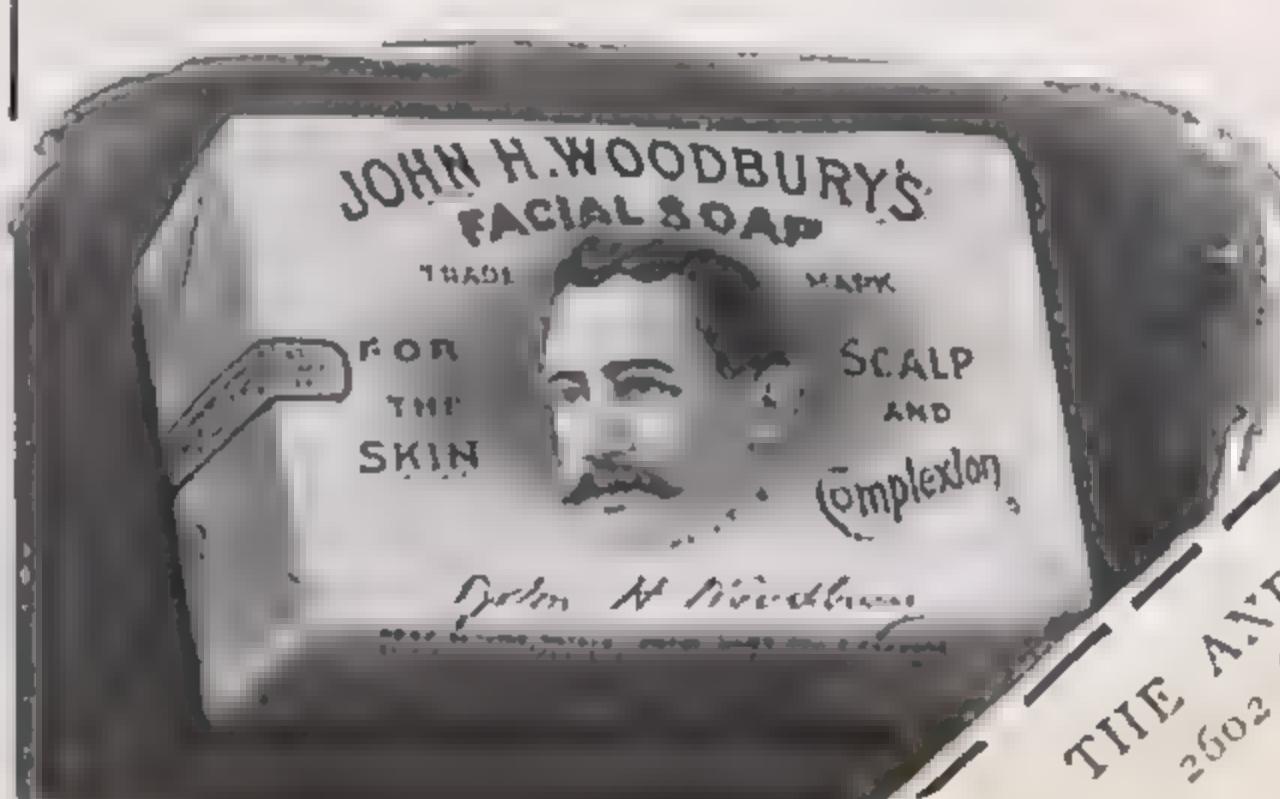
skin, gives it, all during cold weather, the delicate freshness and glow of health.

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DIED

New York

ALLEN.—On December 7th, Colonel Ethan Allen, in the eightieth year of his age.

BIGELOW.—On December 19th, at his residence, New York, John Bigelow, in the ninety-fifth year of his age.

BRYCE.—On December 7th, Carroll, son of the late Major J. S. and Elizabeth S. Bryce.

CROSBY.—At Manchester, Mass., on December 17th, Harriet Van Rensselaer Crosby, wife of John Schuyler Crosby.

FOLSOM.—On December 13th, William Henry, son of the late Charles J. and Sarah D. Folsom, in the fifty-fourth year of his age.

HARPER.—At her residence, Hempstead, L. I., December 7th, Augusta M., wife of the late Philip J. A. Harper.

HAVENS.—On December 15th, at his residence, New York, Henry Powell Havens, aged sixty-six years.

HILL.—At Oban, Scotland, on December 17th, George H. B. Hill, of New York, aged sixty-eight years.

HOPKINS.—On December 11th, at her residence, New York, Emma A., wife of the late James Hopkins.

LIGHTFOOT.—At his home, New York, December 14th, Alfred Ross Lightfoot, aged fifty-eight years.

ROBINS.—On December 9th, H. Fannie, wife of Mr. Francis F. Robins.

SCHERMERHORN.—On December 15th, William Barnewall, son of the late Alfred and Elizabeth Schermerhorn, in the sixty-eighth year of his age.

STEVENS.—On December 12th, at his residence, New York, Byam Kerby Stevens, son of the late Byam Kerby Stevens, aged seventy-six years.

STEVENS.—At her residence, Newport, R. I., December 7th, Margaret A., wife of the late John Austen Stevens, daughter of the late William Lewis Morris.

STONE.—On December 8th, Madeline Post, wife of the late George Eliot Stone, in her seventy-sixth year.

WATERS.—At the New York Hospital, December 7th, John R. Waters, in the sixty-seventh year of his age.

ENGAGED

New York

ALLIEN-WALLIS.—Miss Gertrude Shelton Allien, daughter of Mrs. Victor Savage Allien, of Stamford, Conn., to Mr. Henry Mitchell Wallis, Jr., of Racine, Wis.

BROWN-JOHNSON.—Miss Sophie Davidson Brown, niece of Miss M. A. Stewart Brown, of Staten Island, to Mr. Manuel J. Johnson, son of Mr. and Mrs. Richard Johnson, of New York.

Atlanta

HILL-SHEWMAKE.—Miss Eleanor Hill, daughter of Mrs. Joseph Anrum Hill, to Mr. John Earl Shewmake, of Charleston, Ill.

Boston

SHAW-LEE.—Miss Susan Wells Shaw, daughter of Mr. and Mrs. Robert Gould Shaw, to Mr. John C. Lee, of Brookline.

Charleston

BACOT-APPLETON.—Miss Cecile C. Bacot, daughter of the late Franck Vecher Bacot, of Charleston, S. C., to Mr. H. Sargent Appleton, son of Mr. W. W. Appleton, of New York.

Chicago

BREWSTER-PERRY.—Miss Pauline Brewster, daughter of the late Edward L. Brewster and Mrs. Brewster, to Mr. Newton Perry.

Cleveland

STANLEY-LATTA.—Miss Rhoda Stanley, daughter of Mr. and Mrs. John J. Stanley, to Mr. Frank Raymond Latta, of Syracuse, N. Y.



Los Angeles

MELLUS-THOMAS.—Miss Grace Mellus, daughter of Mr. J. L. Mellus, to Lieutenant Commander Samuel Brown Thomas, U. S. N.

St. Louis

HOUSER-LEHMAN.—Miss Malotte Houser, daughter of Mr. Samuel M. Houser, to Mr. Sears Lehman.

McCANDLESS-THOMAS.—Miss Alice McCandleless, daughter of Dr. and Mrs. W. A. McCandleless, and Mr. John Pickering Thomas, of Portland, Me.

Washington

HILL-DE REINACH WERTH.—Miss Diane Hill, daughter of Mr. and Mrs. Morgan Hill, to Baron Hardouin de Reinach Werth, of France.

WARD-CAPPS.—Miss Edna Ward, daughter of Rear Admiral Aaron Ward, U. S. N., and Mrs. Ward, to Chief Constructor Washington Lee Capps, U. S. N.

WEDDINGS

New York

DE SAULLES-ERRUZURIS.—In the English Church, Paris, France, on December 14th, Mr. John De Saulles, of New York, and Senorita Blanca Erruzuris, of Santiago, Chile.

MARESI-GOODE.—At the St. Regis Hotel, December 19th, Mr. Pompeo M. Maresi, of Brooklyn, and Miss Helen Goode, daughter of Mrs. Henry Goode.

TAYLOR-CURTIS.—On December 9th, in St. Bartholomew’s Church, Mr. E. Lycurgus Taylor and Miss Helen Very Curtis, daughter of Mr. and Mrs. William John Curtis.

VANDERBILT-MCKIM.—At Reigate, Surrey, England, Mr. Alfred Gwynne Vanderbilt, of New York, and Mrs. Margaret Emerson McKim.

Charleston

SIMONS-GIRARDEAU.—On December 23rd, at the home of the bride, Mr. Holmes Simons and Miss Lucy Montgomery Sale Girardeau, daughter of Mr. and Mrs. Claude H. Girardeau.

Chicago

LANDON-TEARSE.—On January 3rd, Mr. Frank C. Landon, of Winona, Minn., and Miss Alice Catherine Tearse, daughter of Mr. and Mrs. Robert E. Tearse.

Providence

HOWE-BLUMER.—On December 16th, Mr. Paul Denckla Howe and Miss Helen Henderson Blumer, daughter of Dr. and Mrs. G. Alden Blumer.

St. Louis

MUHLHAUSER-WALL.—On December 16th, Mr. Harold G. Muhlhauser and Miss Winifred Wall, daughter of Mr. and Mrs. Nicholas R. Wall.

St. Paul

ROSSUM-DAWSON.—On December 28th, in St. John’s Episcopal Church, Mr. Harold S. Rossum, of Chicago, and Miss Mary Dawson, daughter of Mr. and Mrs. William Dawson.

Washington

MARTIN-TRESCOT.—On December 27th, Lieutenant George W. Martin, U. S. M. C., and Miss Stephaine Trescot, daughter of Mrs. Stephen Trescot.

NORTON-MCCARTNEY.—On December 27th, Captain Harold Norton, U. S. N., and Mrs. Daniel P. McCartney.

WEDDINGS TO COME

New York

BROWN-HUDSON.—On February 7th, at the Church of the Incarnation, Miss Eleanor Grenville Brown, daughter of Mr. and Mrs. Waldron Post Brown, and Mr. C. Alan Hudson, son of Mr. and Mrs. Charles I. Hudson.

FLAGG-ISELIN.—On January 18th, at St. Thomas’s Episcopal Church, Miss Beatrice Flagg, daughter of Mrs. John Turner Atterbury, and Mr. Oliver Iselin, son of Mr. and Mrs. William E. Iselin.

KING-FLAGG.—On January 31st, at St. Bartholomew’s Church, Miss Dorothy King, daughter of Mr. David H. King, Sr., and Mr. Stanley Griswold Flagg, 3rd, of Philadelphia, Pa.

DINNERS, RECEPTIONS AND DANCES

FISHER, MRS. JOEL E.—For Miss Vieva Fisher, theatre dinner, January 3rd.

HECKSCHER, MRS. G. MAURICE.—For her sister-in-law, Miss Antoinette Heckscher, series of dinners during the season.

IDE, MRS. GEORGE EDWARD AND MRS. LOUISE CONDIT HAY.—Dance, the Colony Club, January 4th.

LIVINGSTON, MRS. ROBERT R. AND MRS. HOWLAND DAVIS.—At the Colony Club, series of dances during the season.

MILLS, MRS. OGDEN.—Dance, at home, January 16th.

READ, MRS. GEORGE R.—Reception, January 18th.

ROBBINS, MRS. JULIAN W.—Dance, Sherry’s, January 18th.

THE SOCIAL PROGRAMME OF
OFFICIAL WASHINGTON

(Continued from page 18)

11th; the Secretary of War and Mrs. Dickinson, on February 23rd; the Attorney-General and Mrs. Wickersham, on January 18th; Postmaster General Hitchcock, on January 25th; the Secretary of the Navy and Mrs. Meyer, on February 2nd; the Secretary of the Interior and Mrs. Fisher, on February 8th; the Secretary of Commerce and Labor and Mrs. Nagel, on February 16th.

Those who are accustomed to attend these state receptions owe a debt of gratitude to the hostess of the White House for changing them from purely official functions to evening affairs resembling the social entertainments at private houses. There is now no separating of guests, no ushering of some to one room and of others, less fortunate, to other apartments. Now everyone, including invited guests and those bidden to meet them, is received on an equal footing. All are ushered into the great East Room, and the only restriction is that guests who are not of the official set remain on one side of the room until the others, the members of the Diplomatic Corps, for example, have passed out of the room and been received. Not even a silken cord now separates the official sheep from the non-official goats, and the result is a delightful freedom.



The Mary Grey Co. BEAUTY CULTURE

MARY GREY, having been for the past six years manageress of one of New York's most prominent beauty culture establishments, begs to announce her withdrawal from that association, and also that she has accepted the management of a new business of the same character, situated in the Braun Studio Building, 13 West 46th Street, New York. This business is conducted under the name of "The Mary Grey Company."

Signing herself "M. H. G." Mary Grey has conducted the vast correspondence in reply to the questions on Beauty Culture for several years past. She is to be accompanied by the Head Assistant and Secretary in the new business, who have worked with her for some years.

In the next number of *Vogue*, a full description of the "Mary Grey Toilet Preparations" will appear.

No charge made for personal consultation. Correspondence is personally answered by Mary Grey. She directs course of treatment and advises preparations to be used therewith. Send for Booklet.

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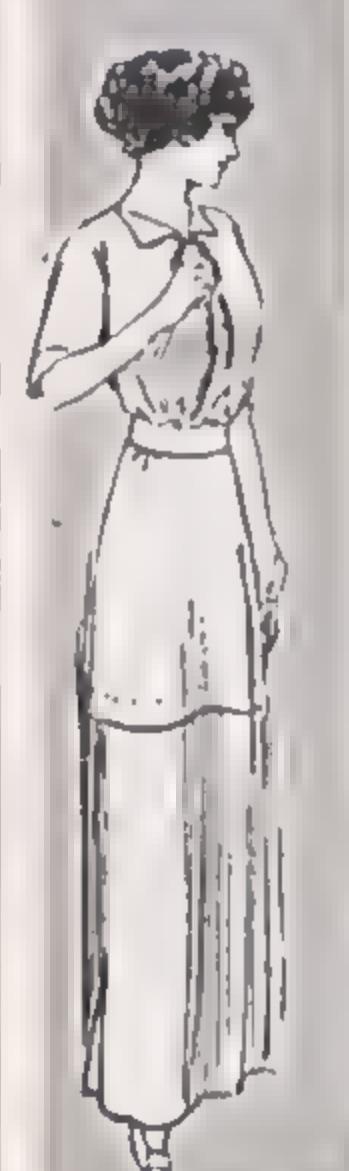


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Sheer, Fine, Dainty, White Cotton with lustre of Linen

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The newest designs and colorings are displayed in Linaire wash fabrics this season. From the sheer, dainty patterns for dress occasions, to an attractive grade for every-day wear. Prices from 19¢ to 25¢ per yard. If your dealer does not carry a wide variety of Linaire, write us and we will direct you to the nearest store where you can procure the goods.

Send for "Linaire Book of Fashions" for 1912. It is full of style suggestions for the use of Linaire, and will hold your interest from cover to cover. Free upon request.

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If you wish to prove for yourself the beauty of Linaire in texture and finish, we will mail you, upon receipt of 20¢ in stamps or coin, a fine Hemstitched Sailor Collar that will be modish on your house gown and completely satisfy you as to the merits of the fabric—or, we will send you a beautiful Hemstitched Handkerchief of Linaire, which will show its quality, on receipt of 8¢ in stamps.

Burch, Bailey & Co.

Dept. L

10 Thomas St., New York, N.Y.



FOR THE HOSTESS

ON the occasion of a formal reception the hostess should not relegate the planning of her table entirely to others, even where a caterer is employed, for some careful supervision is necessary to make the function a success.

The young hostess who has not a housekeeper should be sure to glance at her dining table where the refreshments are served, to see that only one dish of each article has been placed on it, so that the table will not have a crowded appearance, and she should also see that the replacing dishes, served from the butler's pantry, are properly filled.

As the drawing room need not be formally decorated, the decoration of the table is the definite consideration, and is a very simple matter, the centerpiece being really of chief moment. Candle lamps or candlesticks and shades, if not matching it, must at least harmonize. Neither is it obligatory to have the bonbons of the same color, but it is always more effective. If one is the possessor of a lace tablecloth, it should be used in preference to damask.

AN ORCHID COLOR SCHEME

A very lovely table may be arranged by combining mauve and yellow orchids and maidenhair fern in the centerpiece. Never use a too slender vase to hold orchids, as they are too heavy to look well in such a receptacle; also they should not be too closely arranged, for they lose their beauty in clumps, and for this reason they are not so extravagant a decoration as may at first appear. Mauve candles with yellow shades and orange ices frosted in mauve or yellow, with bonbons matching, complete the color scheme.

THE USE OF COPPER AND GLASS

The semi-formal tea, given by a woman who has a collection of copper, especially a copper samovar, may attractively dress her table with violets; this is excellent for a studio tea.

Now that the rage for Bohemian glass has been revived, the hostess with a quantity of the red glass may place a rock-crystal center-bowl or vase-set, on a flame-colored velvet mat covered with lace, and fill the centerpiece with white chrysanthemums and Jack roses, or white and red roses together.

A RECEPTION MENU

The following menu is appropriate for buffet service at a formal reception:

Clam Bouillon, Whipped Cream
Calf's Brains in Terrapin
Oyster Crabs in Croustades
Chicken and Almond Sandwiches
Chicken Aspic Salad in Mayonnaise

Walnut Sandwiches Macédoine Salad
Lobster Sandwiches Caviar Salad
Plain Bread and Butter, ribboned
Ices Small Assorted Cakes Bonbons
Tea Chocolate
Punch and Champagne

The ribboned sandwiches mentioned are graham and white bread, cut and prepared as sandwiches, and pressed, then cut again from top to bottom, so that the white and graham appear alternately in ribbon effect.

In place of champagne, punch may be served, preferably of white wine, Sauterne, for instance. For this punch, take two quarts of white wine and one pint of claret, one half cup of brandy and a quarter of a cup of Bénédicte or Chartreuse; to this quantity add two oranges, sliced, and the juice of three lemons, one cup of sugar and one small, unpeeled cucumber cut in two and sliced very thin, two cups of water, one stick of cinnamon and two cloves. Boil sugar and water, cinnamon and cloves for five minutes, add wine and fruits, and, when ready to serve, add one quart of champagne to this quantity and a large piece of ice.

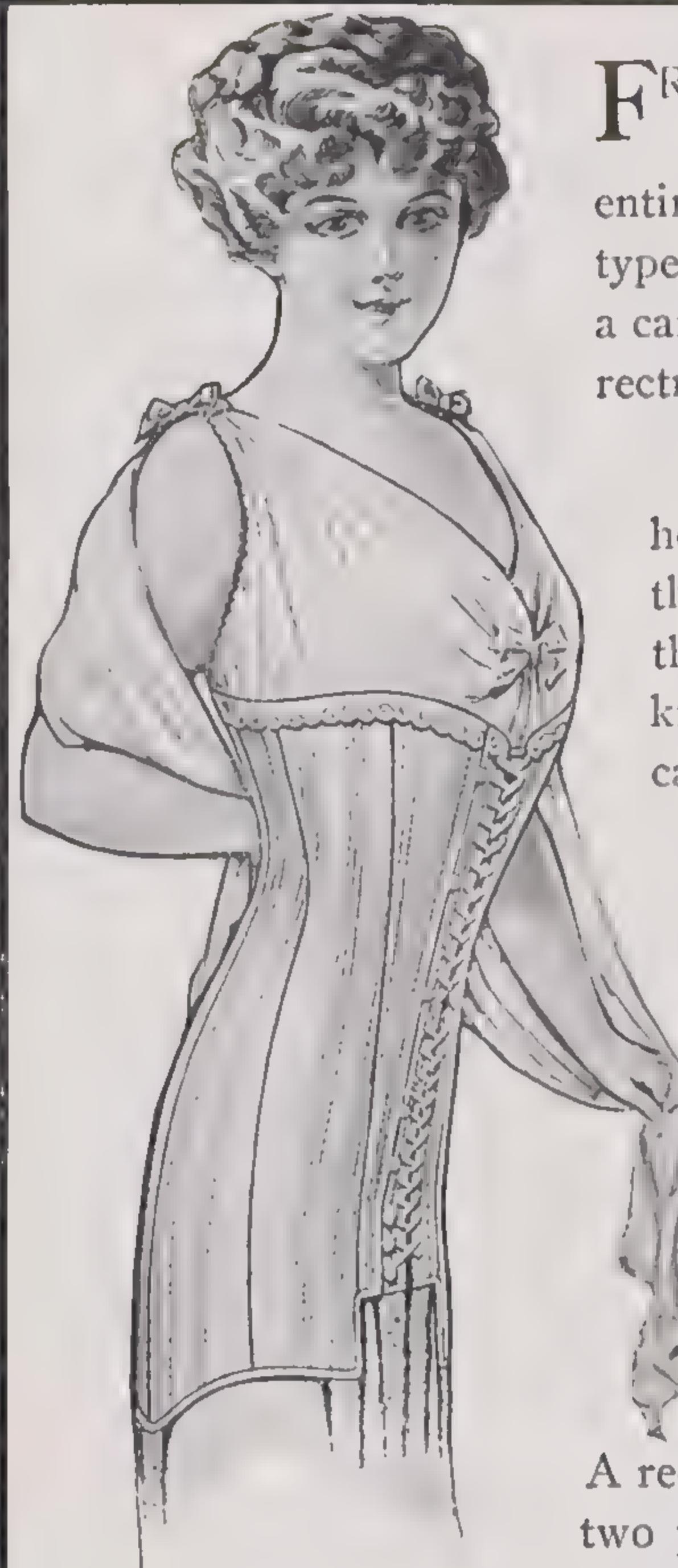
A champagne punch may be made without cooking by mixing three pints of plain soda, two quarts of champagne, a quarter of a cup of brown curacao, of brandy, of sherry and of marischino, one small unpeeled cucumber cut in slices and a large piece of ice. The soda and champagne are not added until the punch is to be served.

A RICH CUP OF CHOCOLATE

As both tea and chocolate are served, it is well to know of new ways to make the chocolate: Four tablespoonfuls of very rich cocoa or chocolate or two bars of sweet chocolate; add to this proportion one quart of hot milk, a one-inch stick of cinnamon, one tablespoonful or arrowroot or cornstarch and three tablespoonfuls of sugar; pour the hot milk over the cinnamon, cocoa, sugar and arrowroot, and simmer for fully ten minutes, then add one tablespoonful of sherry, one of vanilla and a dash of salt, and beat for five minutes with a Dover egg-beater; to this may be added, for those who like coffee, one cup of very strong, clear coffee, and top the cocoa with whipped cream.

To make Vienna chocolate, scald three cups of milk and one of cream: add three heaping tablespoonfuls of grated chocolate, two of sugar and two of cornstarch, and one teaspoonful of vanilla; stir until smooth, then cook for five minutes more. Beat the whites of two eggs stiff, with one tablespoonful of sugar, and add a spoonful of this meringue to each cup of chocolate.





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Miss H. Redding Coughlin announces the opening of her new shop at

20 West 31st Street, New York

This is the ground floor formerly occupied by Quinlan.

Miss Coughlin is already showing the most advanced designs in smart Spring frocks, negligées, etc. If planning a Southern trip, or if interested in the coming modes of Spring and Summer, be sure to inspect these offerings. Prices are moderate.

Particular attention is given to correspondence.

The Mending Shop, Miss Coughlin's special establishment for remodeling and mending, will be continued under her supervision at 20 West 31st St., New York.

Women Who Must Not Grow Old

and who are really younger than their hair will admit, are invited to correspond with

Mme. THOMPSON

Over and over again Mme. Thompson has been able to work wonders in restoring a youthful appearance. A touch here and there—a little skillful re-adjustment of shade and arrangement—and the prematurely old woman steps out of Mme. Thompson's salon looking more charmingly youthful than ever.

A young woman writes: "Mother's trouble has been to dress her thin hair becomingly. Since wearing your fluffys she looks ten years younger and takes solid comfort and pleasure in looking so well."



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OUR WONDERFUL HAIR DYE, for both ladies and gentlemen, will produce any shade desired from one package. It will not rub off or stain the scalp. It has been known to last four months without restaining.

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Real baby Irish Dutch collar, roses and medallions in relief. The very latest Venise design. Value \$2.25. Special "Maurice" price \$1.25.

Irish crochet bow with two pendants. Value \$2. Special "Maurice" price 80¢



Nightgown of fine nain-
sook. Yoke and Jap
sleeves of lace, with
four rows of broad
satin ribbon drawn
thru' front and
around belt.
The most re-
markable value
ever offered in
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Irish crochet Dutch collar, made of very finest
English thread. Lattice design, roses in relief.
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Jabot of fine French bat-
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by Irish. Two tabs
of baby Irish lace
down center, and
baby Irish
pique to match
on side. Value
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The SCHNEIDER-ANDERSON CO. have es-
tablished a Department especially devoted to the
Making of Costumes for Fancy Dress Parties,
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entertainments of its kind.

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Schemes, Decorations and Equipment for Special
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The purest
the healthiest
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**The
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Hand Made
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Crepe de Chine, \$35.00
Crepe Meteor, - \$38.00

Very elaborately hand-embroidered throughout; six inch fold of silk velvet at bottom; undersleeves and neck of fine white net; silk lined to waist in heavy taffeta; special lacings permit a simple adjustment of size; opened both front and back.

Prompt
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gowns, afternoon and evening frocks, evening
wraps, hand-made negligees, etc.

Personal Inspection Invited

THE LOTUS
42 WEST 39th ST., NEW YORK
Off Fifth Avenue

FASHION DESCRIPTIONS

PAGE 19

UPPER LEFT-HAND FIGURE. — Very fine white straw hat with black velvet band around the crown. At the base of the white feather is a pump bow of black velvet.

UPPER RIGHT-HAND FIGURE. — A chic little hat of purple straw with a crown of pink roses.

MIDDLE FIGURE. — An unusual hat of black velvet with a brim edging and insertions of white tulle.

LOWER LEFT-HAND FIGURE. — A violet crown, a band of skunk, a cluster of gardenias and a foundation of violet and green changeable taffeta, go to make up this charming toque.

LOWER RIGHT-HAND FIGURE. — A fairly large, trimmed, natural-colored leghorn faced with brown velvet. The feather placed at the side is black.

PAGE 28

LEFT FIGURE. — Broad white straw hat faced with black, with a bow of twisted ribbon at the side amidst the white ostrich feather which encircles the crown. The gown is of fine batiste with intricate designs of light and heavy embroidery. Row after row of narrow Valenciennes forms the covering of the parasol.

MIDDLE FIGURE. — Small black straw hat trimmed with pink ostrich feathers. Wide ecclesiastical filet lace is used on the blouse and forms the skirt hem. The parasol of black taffeta has a border of the filet.

RIGHT FIGURE. — Black sailor hat with a green satin ribbon tied in a large bow in the back. The embroidered frock is of Alençon tulle, as is also the parasol, which, however, is of black with pointed black ruches and a white plaited frill of the net.

PAGE 31

LEFT FIGURE. — Evening coat of buff and old-rose silk tapestry, with wide cape collar which extends in a deep square in the back to below the waist-line, and in front forms wide shawl revers. Collar, sleeves and bottom of coat are heavily soutached in gold cord, and are trimmed with insets of narrow gold lace.



Reverse views middle and
right figures, page 28



MIDDLE FIGURE. — Evening dress of pale écrù net over white satin foundation. The skirt is trimmed with wide ruffles of gold net heavily embroidered, which also forms the pointed surplice front, and the square-cut basque in back. A striking combination of colors is

found in the vivid green chiffon which is laid in folds between the points of the surplice front, extending at either side to form a soft crush girdle at the waist-line, and in the pale blue of the silk rose, which finishes the gathers of the underskirt at the knees. The yoke and the full ruffled sleeves are of the plain net.

RIGHT FIGURE. — Dinner gown of white satin veiled with a jet-trimmed tunic of black chiffon. The short pointed basque in front is formed from the deep jet bertha, which in back rounds into a graceful drapery at the curved line of the décolletage. The high waist-line is finished with a flat cord of jet, long tasseled ends of which extend down either side of the front and back. The tunic divides in front, disclosing the omnipresent slash, which in this instance is round, of the straight-cut white satin underslip.

PAGE 32

UPPER LEFT-HAND FIGURE. — A bonnet made of nacre straw braid with shirred chameleonsilk facing, trimmed with clusters of buttercups mixed with buds.

UPPER RIGHT-HAND FIGURE. — A fancy combination of Jap braid faced with shirred taffeta, with a large bow of silk across the top, and a small bunch of cherries placed at the side.

MIDDLE FIGURE. — Dainty bonnet and muff of plaited mousseline de soie encircled with wreaths of tinted rosebuds. A bow of feather-edge fancy ribbon-velvet decorates the bonnet.

LOWER LEFT-HAND FIGURE. — The two-toned shadow lace of the brim is faced with plainly fitted white maline and oddly edged with Tuscan ball fringe. Upstanding magnolias and a knot and band of fancy, golden velvet ribbon complete the trimming.

LOWER RIGHT-HAND FIGURE. — The natural corded chip body is faced with hemp braid (Continued on page 74)



Reverse views of models shown
on page 36



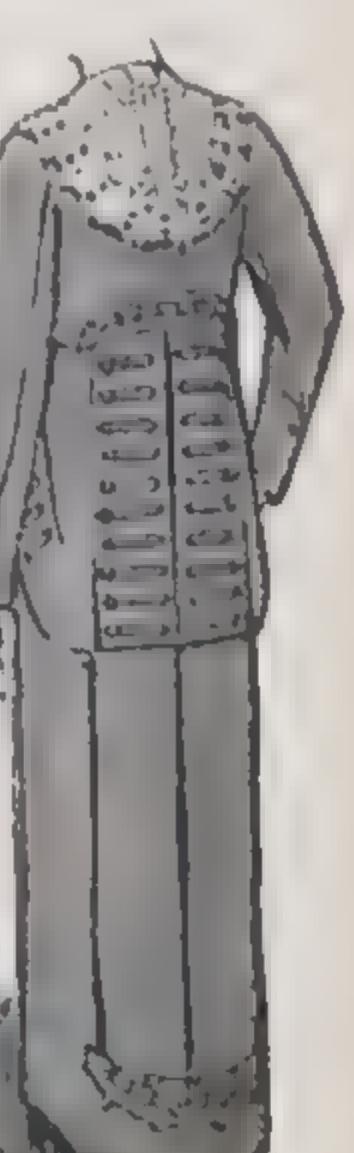
Reverse view left
figure, page 28



Reverse views middle and
right figures, page 28



Reverse views of the three tailor-mades
shown on page 38





A small soft Milan two-tone hat trimmed with hackle pads originated by

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NEW YORK
NELSON A. ELSASSER,
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M. & I. WEINGARTEN Ladies' Tailors & Furriers

Original and Imported Models
For Spring and Southern Wear
Now Being Shown, Embodying the Graceful, Slender Lines
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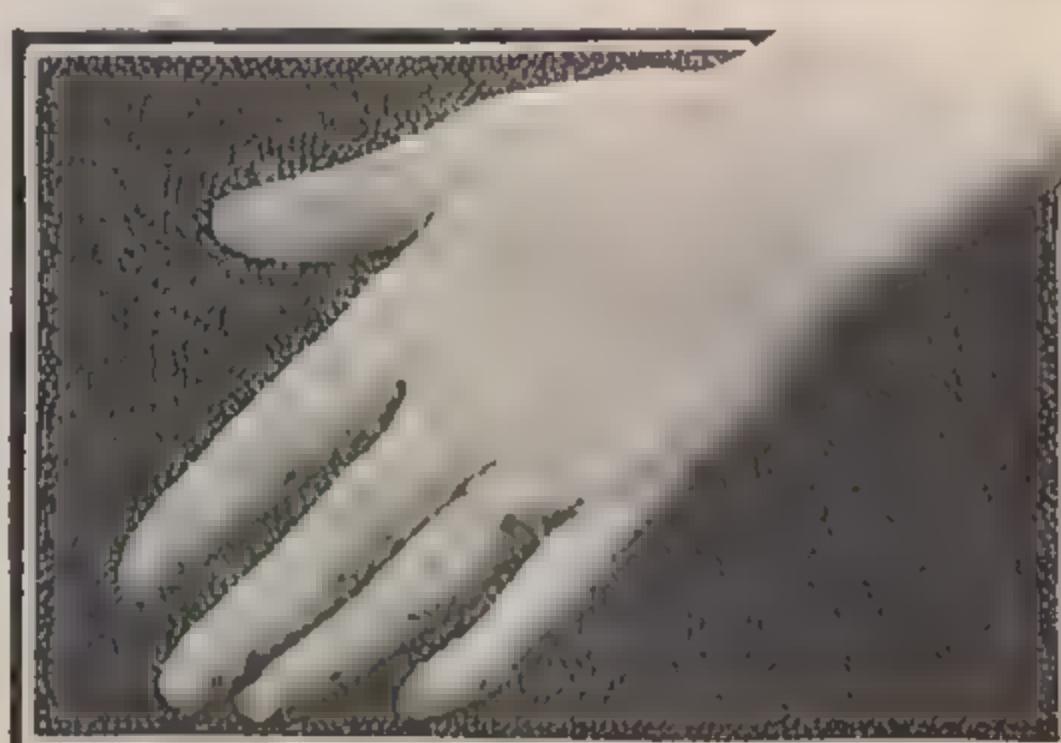
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Do not continue to have unsightly and uncomfortable hands. Send today for a pair of JULIET MEDICATED SLEEPING GLOVES, mailed postpaid on receipt of \$3.00 including one extra jar of Juliet Paste Medication. Elbow length \$4.00.



DO YOU WANT WHITE, SOFT BEAUTIFUL HANDS?

Do you want protection from the biting cold of wintry winds? Extra Jars of Juliet Paste Medication \$1.00

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is the marvelous

Peetz Front Lace Corset

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Corsetting

Physicians earnestly recommend it, because it is the only corset which places and holds all vital organs in their proper positions, promoting health and comfort.

Tailors and Dressmakers prefer to fit over it, because it is the only corset which produces the most fashionable and beautiful lines.

Our CUSTOM MADE Corsets are the pride and delight of all our patrons, because they are so comfortable that the wearer feels entirely relieved of all the discomforts and objections hitherto experienced by the former mode of corsetting.

Our READY TO WEAR Corsets create such a perfect and fashionable figure that they excel all other so-called "made to order" corsets sold at exorbitant prices.

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Beautiful hair can be yours through my personal course of instruction on the scientific care of the hair.

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The New Silhouette



A late cable from Paris says that the new silhouette for Spring is produced by the very low and very long corset, which is "souple" enough to give a woman the appearance of being **UNCORSETED**.

No woman can expect to have the fashionable silhouette if she does not have the fashionable corset. But with such an exquisitely cut corset as the Paris-made Lillian, properly fitted and adjusted, she will "arrive."

The Lillian corset is designed and made in Paris particularly and exclusively for the Wanamaker Store. It is so graceful in line, so slender and so well proportioned that it is liked by every woman who cares to dress well.

Lillian corsets in medium lengths may be had for \$6.50 to \$32. The models that are extremely long over the hips cost \$12.50, \$15, \$22.50, \$25 and \$32 a pair.

Nowhere in New York City and in very few of the exclusive shops abroad are there such beautiful and spacious fitting rooms as in the Wanamaker Paris Corset Salons where Lillian corsets may be seen and tried, and ordered now, before the rush for Spring clothes begins.

And the fittings will disclose some of the little things not generally known about putting on a corset which help to make the charm of a woman's appearance.

The Wanamaker Store

Philadelphia : New York : Paris : London

FASHION DESCRIPTIONS

(Continued from page 72)

and trimmed with faille ribbon and tiny bunches of grapes in pastel shadings.

PAGE 36

LEFT FIGURE.—A Paquin model of white serge which is draped over the left side, back and front, and brought together on the right with a cerise and white ornament. This is the only touch of color on the gown, the bodice being of white chiffon cloth and the braid used, white soutache.

MIDDLE FIGURE.—Dinner gown of peach-blow chiffon hung over a narrow crêpe drop, which carries a pointed train. The tunic has a coat back that reaches to the wide Venise banding of the under-drop, but in front the sides of the tunic are allowed to drop to within a few inches of the bottom of the gown, where they meet. This gives a specially good line from the shoulder to the bottom of the skirt.

RIGHT FIGURE.—Paquin costume of midnight-blue serge with remarkable color combination. The bodice is of cerise satin, the draped scarf of purple



Reverse views of the three models shown on page 31

and heavy white lace. **RIGHT FIGURE.**—Jenny Cutanay costume of navy blue loose basket-weave material, braided with strips of narrow black silk, to which braid buttons are sewn. The coat may be worn open, as shown, or buttoned over to one side. The revers are of black satin charmingly covered with tucked Alençon net, and the collar in the back of the tucked net is finished at the edge with lace. The odd feature of this coat is that the dart runs across the bust instead of from the shoulders. The belt in back and the little braiding in front are touched with rose.

PAGE 58

LEFT FIGURE.—Smart afternoon costume of brown and green shot taffeta. The skirt is straight and narrow, with a very slight fullness in the front width only, and this is gathered on cords into a small fan-shape. The skirt is then lapped over, having the slight slash to show the walking pump. The small fan of corded silk appears on the coat, taking



Reverse views of models shown on pages 33 and 34

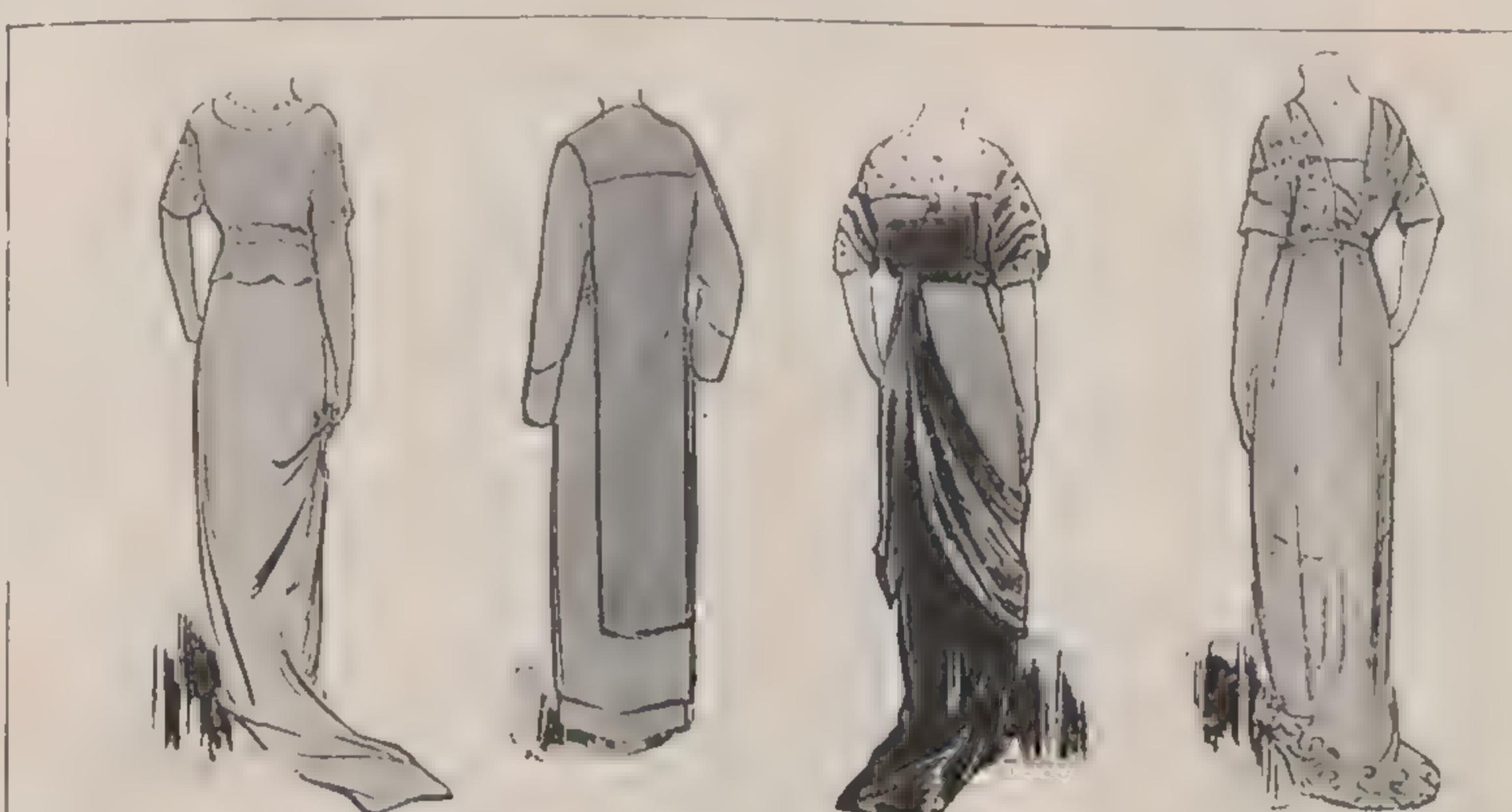
velvet and the braiding of black soutache.

PAGE 38

LEFT FIGURE.—Francis costume of blue chiffon taffeta trimmed with corded of the same material. The wide revers and collar are of taffeta with embroidered white batiste over them.

MIDDLE FIGURE.—Linen frock of moss-green linen trimmed very simply with wide, flat filet lace. The buttons lapping the skirt are linen-covered.

RIGHT FIGURE.—A very lovely informal dinner gown of dull blue taffeta shot with gray. The girdle is of plain dull blue, and the scarf-like fichu is made of hemstitched chiffon in a pink-gray shade.



Reverse views of models on pages 33 and 34

LEAVENS FURNITURE



Repeated orders from satisfied customers and their frequent letters of commendation place Leavens' Made Furniture in a class by itself. It is furniture that meets every requirement of the particular purchaser. A large variety of styles, all good, and each purchaser's individual taste in finish, insure the measure of satisfaction that has resulted in a marked increase in sales during the past year.

Leavens' Made Furniture is designed on the plain, simple lines that give style and character. It is strong but not clumsy. Each piece has individuality. An inspection of unfinished stock in our warerooms shows how good is the material, and how honestly it is built. It is finished to your order if so desired.

A package of over two hundred prints and a color chart will show you possibilities for every room in your house. Send for them.



William Leavens & Co.
MANUFACTURERS
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**Use Albeaux
SKIN FOOD**

It builds up and strengthens the skin and imparts freshness, vitality and new beauty. It contains no grease, is instantly absorbed, and does not cause hair to grow. Soothing, healing, comforting—adding health as well as beauty. Sent post paid on receipt of price, 50c, a jar. Money refunded if not satisfactory. Sample Free.

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Fix-it"



Olive Fremstad

cannot think of
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With this unequalled hair tonic, Mrs. K. Mason, the famous English Hair Specialist, for many years treated the hair of the Vanderbilt family, the Duchess of Marlborough, Mme. Melba and many women of the English Nobility and the leading society women of New York and London.

If one has good hair this tonic will keep it so; if thin and falling it will strengthen and restore its vitality. It stimulates the roots of the hair to action, eradicates dandruff and cannot be surpassed as a daily hair dressing. It is bright and clear, without grease or dye, will not soil the skin or darken hair. If you want good hair why don't you try it?

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A pure antiseptic tonic head wash made from the extract of tonic and cleansing herbs. Unexcelled to cleanse and invigorate the hair and scalp, remove dandruff and irritation. It promotes the growth of the hair and imparts lustre. Especially recommended for blondes, gray hair and children. This is the famous Old English Shampoo Powder now put up in the more convenient form of a cream in collapsible tubes.—25c. a tube at druggists and toilet dealers. **The Paxton Toilet Co., Boston, Mass.**

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By your taking your own measurements, according to a chart which I supply, you can get corsets that ordinarily sell for \$10 at one-half the price—\$5.

My corsets are made of the finest Coutil, are cut along the lines of the latest foreign and American models, and will give you the greatest amount of satisfaction.

I guarantee to give you a pair of corsets that will be satisfactory in every way, and which will improve your figure. Your money will be refunded if you find them otherwise.

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SEND ME YOUR CORSETS if you have a favorite model, and I will make you a pair according to the same lines and measurements, in a fine quality coutil, for \$5.

Write for full particulars and special order blank.

MME. JEANNE, 45 W. 34th St., New York
Made-to-order corsets by mail exclusively.



MUSIC

THE most important, and haply unexpected, triumph of the young musical season was that achieved by Harold Bauer in his first recital of the year at Carnegie Hall. Mr. Bauer arranged his programme from those works of Chopin, Liszt and Schumann which the three composers, mutually admiring, had dedicated to each other. In a footnote he explained that it had been so arranged as a tribute to the Liszt centenary year. However, the historic interest in the relations between the three great contemporary composers thus brought forth paled beside the prompt and enthusiastic interest in Mr. Bauer, which his own interpretations called forth. His was by all odds the most uproarious and delighted welcome accorded any pianist this season. His programme follows:

Schumann—"Kreisleriana"
(dedicated to Chopin)
Liszt—"Sonata in B minor"
(dedicated to Schumann)
Schumann—"Fantasia"
(dedicated to Liszt)

Chopin—(a) Ballade in F
(dedicated to Schumann)
(b) Etude op. 10, Nos. 3, 4
and 12
(dedicated to Liszt)

Mr. Bauer was also the soloist with the second concert of the Kneisel Quartet, when he played the Brahms quintet in F minor, for piano and strings. This quintet has had a checkered history. It was originally written for the strings alone, with two 'cellos. When Joachim and his colleagues presented it, it was found to lack sonority, and Brahms rewrote it as a sonata for two pianos, but this was found to be no improvement, so that it was finally recast in its present form. The Kneisel Quartet programme was commenced with Mozart's quartet in C major, and included the Brahms sonata in C minor for piano and violoncello, played by Mr. Bauer and Mr. Willeke.

The second concert of David and Clara Mannes had the following programme:

Corelli—Sonata in D major.

Grave-Allegro.

Allegro.

Adagio.

Allegro.

Lekeu—Sonata in G major.

Très modéré.

Très lent.

Très animé.

Beethoven—Sonata in A major, op. 47.

(Dedicated to R. Kreutzer.)

Adagio sostenuto—Presto.

Andante con variazioni.

Finale: Presto.

Nina Dimitrieff, the Russian soprano, gave an interesting song recital at the Carnegie Lyceum, and entrenched herself firmly in the esteem of music lovers. Her programme follows:

PART ONE

- (a) "Noch denke ich des Augenblickes," Glinka
- (b) The Wish Glazounow
- (c) The Soul's Maidens... Dargomijsky
- (d) "Verlassen wir mein Lieb," Rachmaninow
- (e) Aria from opera "Dame Pique," Tschaikowsky

PART TWO

- (a) Des Abends Nebelflor..... Gnesin
- (b) The Goat Moussorgsky
- (c) Lied der Zigeunerin.. Tschaikowsky
- (d) The Fever Dargomijsky
- (e) Night Rimsky Korsakoff
- (f) Verschweigen bleibt mein Mund, Bleichman

PART THREE

- (a) Do Not Go, O Gritzew!
- (b) I Will Not Marry.
- (c) The Birch Light.
- (d) Down the Paved Street.
- (e) Folk songs of Little and Great Russia.
- (e) The Sirene Gretschianinow

PART FOUR

- (a) Wenn Nacht mich hüllt und schweigen Rachmaninow
- (b) My Frolicsome Pet.. Tschaikowsky
- (c) Es streifen uns Zeiten.... Taneiew
- (d) The Curtain Moved..... Davidow
- (e) Serenata-Brindizi Taneiew

Albert Spalding was the soloist with the matinee performance given by the Theodore Thomas Orchestra at Carnegie Hall on December 13th. He gave the first rendition in this country of Sir Edward Elgar's new concerto for violin and orchestra. The programme included Beethoven's overture, "Coriolanus"; Strauss' tone poem, "Don Juan," and the Brahms symphony Number 2.

The MacDowell chorus, conducted by Kurt Schinkler, gave Liszt's "Legend of St. Elizabeth" at Carnegie Hall on December 11th, assisted by the Philharmonic Society under Josef Stransky. It was ideally sung by Gertrude Rennison, a Bayreuth favorite; Clarence Whitehill, Robert Blass and Rosalie Wirthlin. The MacDowell chorus will give Debussy's "Le Martyre de St. Sébastien" on February 14th.

HIPPODROME BENEFIT

ATREMENDOUS programme was given at the Hippodrome on December 17th, in order to increase the Christmas fund, and the Messrs. Shubert, who contributed the stars for the occasion, could never be open to the charge of having provided too little. The length of the entertainment can be judged when it is known that at one o'clock the following morning it was still in progress. The stars of the Winter Garden, the "Never-homes," "Betsy," "Take My Advice" and "The Little Millionaire" were only a few of the names to conjure with, which loaded the programme. Mme. Schumann-Heink was the star of the occasion.

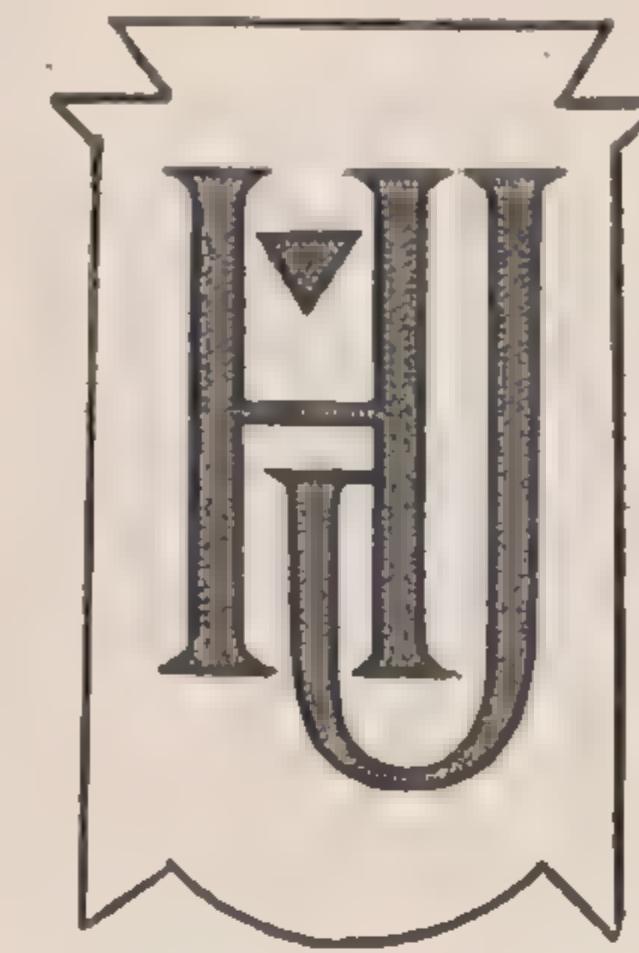
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In the bright radiance of the ballroom or the shaded half-light of the conservatory—in the warm glow of the living-room fireplace, or under the wintry moonshine on toboggan slide or skating pond—thousands of lovely complexions bear witness to the magical virtues of

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During the sixty-four years since this wonderful beautifier was first introduced, innumerable other preparations have sprung up, enjoyed their little hour of success and then sunk back into oblivion. But Gouraud's Oriental Cream is still known everywhere as the best and most famous toilet preparation made in America.

Have you used it? If so, you are using it still and will never be without it. But if not, telephone your druggist to-day for a bottle and fortify your complexion against the inroads of winter winds, social distractions, fatigue and every other foe to beauty. Or we will send you your bottle direct upon receipt of \$1.50.

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for applying Gouraud's Oriental Cream is a necessity as well as a luxury. Use the very best quality of fine-grained sponge you can secure—or better still, procure one of

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These sponges are imported specially from the Adriatic sponge fisheries. Of firm, close texture, and absolutely free from dust, dirt and grit, they are admirably adapted for applying Gouraud's Oriental Cream. In dust-proof boxes, ready for use, price 50c each.

Ten cents in stamps will bring you a book of

Gouraud's Oriental Beauty Leaves

This charming little booklet of perfumed powder leaves may be slipped into the purse, and is amazingly refreshing after exposure to wind, snow or dust.

FERD. T. HOPKINS, Proprietor
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ON HER DRESSING TABLE

EVERY woman appreciates the convenience of a pin tray that will bring the miscellany of safety pins, belt pins, hair pins, within easy reach and yet present a tidy appearance. Lovely little trays of brocaded satin, bound with gold galloon and with high sides fastened together only by little clasps, easily undone, which allow the tray to fall out into a flat surface for convenience in packing, are selling for \$2.25.

Silk vanity bags, holding a charming, lace-trimmed night cap and *robe de nuit*, all of the same soft, pretty silk which sell for \$16 or less, according to elaboration, make an appropriate *bon-voyage* gift for a friend. Garter purses of elastic covered with black moiré ribbon and having a double clasp purse of the moiré large enough to carry a number of bills and some small pieces of jewelry, are perhaps the best thing of the kind we have had. The brilliant lining of emerald taffeta and the gilt clasps give a Gallic touch of contrast. Price, \$1.50.

Straight from Paris come charming little neck-bands of narrow, black velvet ribbon finished in the center with six or seven shaded satin roses, very flat and following the line of the ribbon, except directly in front, where they are grouped into a slightly pointed effect. These make a pretty finish for the lower edge of the collar. Perhaps the best combination of shadings were the odd tones of red leading up to pink.

AIDS TO THE TOILET

Among the countless aids offered to the seeker after a clear, healthy complexion are several preparations made



by a woman who has devoted several years to the treatment of the skin. These toilet helps are made entirely from the fruits and nuts which are most nourishing to the skin.

At night, before retiring, is the propitious time to use the cold cream, which is made from pure almond oil. After the usual bathing of the face and massaging with the cream, a little is left on the face over night to nourish the tissues. In the morning comes the face-bath of cold water; ten drops of the astringent lotion should be used in the water. This lotion is stimulating, imparts a healthy glow to the complexion and closes the enlarged pores.

Should there be any skin eruption there is a wholesome unguent that is said to heal the skin. The violet face powder, in white, rose and brunette tints, is delicate and fresh, and gives the skin a soft transparency rather than the heavy, chalky look that some powders do. Then there is an almond cream, which, rubbed well into the neck daily, has a most beneficial effect.

Unless one is careful, cold weather is apt to bring chapped lips and hands. A soothing, healing remedy for such a condition is made from a thick, creamy jelly obtained from the Cydonian fruit. It will also prevent tan and sunburn and render the nails less brittle.

The doing away with the greater part of the artificial braids and puffs has done much to improve the condition of the hair, but at times it will fall out; for this and dandruff, the use of a sulphur cream prepared by this woman is commended as preventive and a cure. Damp and oily hair may be kept soft and fluffy by using her violet hair powder.

A GLIMPSE OF SUMMER FABRICS

FOR morning wear the new corded cottons are charming. Piqué, in all sorts of fancy wales, and in some very smart woven stripes of black and colors, as well as in small, scattered designs, can be had for 75 cents to \$1 a yard, 31 inches wide. Separate skirts and tailored blouses and suits are made of this material, and there is a great deal of eyelet work on nearly all the models; yet a few of the handsomest piqué designs are simply trimmed with bias bands and many buttons. There are also some very good Ottoman and Bedford cords at 75 cents in 28-inch width. It seems as if corded styles are to be the favorite in all materials for the coming season, for in silk there are Ottoman, faille and surah, and a slight corded effect in French foulard; and in wool, too, some of the smartest of the suitings are shown with this uneven weave. Rumor has it that corduroy will continue to be worn into the summer, but this seems rather extreme.

THIN COTTONS

Cotton voile is especially pretty this season. One of the loveliest has a deep border of agaric work, with a fringed edge; \$2.50 for 52-inch width; another at the same price and width is lavishly showered with colored imitation beads, and still another has bands of Persian colorings. Cotton crêpe is very much used for all sorts of frocks. The solid colors are amongst the prettiest of the inexpensive materials, and can be bought for 50 cents, while there are some exquisite designs, notably one with a deep agaric border, for \$2 a yard, 46 inches wide. Pretty lingerie dresses are made of dotted Swiss, with a trimming of lace and eyelet work. A

beautiful example of this fabric has a deep border of quaint and distinctive design in black or colors. It is 44 inches wide and \$2 a yard. Other styles of the same width are sprigged with tiny flowers in raised work, and one of the loveliest has a border of large dots in shaded, very bright colors, at \$2 a yard.

NEW LINEN WEAVES

A heavy weave of linen with a woven-in border of filet work alternating with agaric dots, 44 inches wide and costing \$5 a yard, is very handsome. There are others, in the same width and price, with inserted eyelet work, or with heavily raised embroidery. White is predicted for the first choice in all summer models, but there are also a great many beautiful colors that will find favor.

Not only does the border refuse to be retired after an unprecedented term of popularity, but it is one of the most prominent features in all spring and summer fabrics. The new foulards, for example, are especially designed, so that there is no other trimming needed outside of the border, which forms the entire surplice, or fichu drapery of the corsage, and the skirt tunics or volants.

EMBROIDERY AND LACES

One of the most marked features in the costumes designed for the south is the use of eyelet embroidery, used lavishly, not only on its usual background of linen and cotton, but also on taffeta, on marquisette and on all the summer fabrics, both in white and in colors.

Fashion authorities are agreeing upon a trend towards the use of lighter lace. The general opinion seems to be that Venise will mark the limit of the heavy kinds, and in the lighter weights Chantilly, princess and duchess will be used.

A Generation of Mothers



Has Endorsed Cuticura Soap

A generation of mothers has found no soap so well suited for cleansing and purifying the skin and hair of infants and children as Cuticura Soap. Its absolute purity and refreshing fragrance alone are enough to recommend it above ordinary skin soaps, but there is added to these qualities a delicate yet effective medication, derived from Cuticura Ointment, which renders it most valuable in overcoming a tendency to distressing eruptions, irritations and chafings, and in promoting a normal condition of skin and hair health from infancy to old age.

Cuticura Soap and Ointment are sold throughout the World. A liberal sample of each, with 32-p. booklet on the care of the skin and hair, post-free from nearest depot: Potter Drug & Chem. Corp., sole props., 133 Columbus Ave., Boston, U. S. A.; E. Newbery & Sons, 27 Charterhouse Sq., London; R. Towns & Co., Sydney, N. S. W.; Lennon, Ltd., Cape Town; Muller, Maclean & Co., Calcutta and Bombay.

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How to dress the children tastily and economically without the trouble and inconvenience of home sewing.

Gabriel Garments for Children, Juniors and Misses are doing it right now everywhere. And they don't look like "store-clothes." Gabriel Garments are sold direct from the manufacturer to you—at manufacturer's prices.

Gabriel Garments are dainty, inexpensive wash dresses—made with Strong Seams and Wide Hems—allowances are made for shrinkage.

They are "Sewed-for-Service," and made in a big, cheery, well-ventilated shop, from the finest of materials obtainable at home or abroad.

Our selection of materials is backed by fifteen years of experience and investigation.

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Model by Kurzman, of New York and Paris, points to the lavish use of Maline this season.



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Owing to its moisture-proof finish, the most famous Milliners in the world are using Dynamo Maline in their wonderful creations. Entire Maline Hats and Maline Trimmed Hats are made. Maline is also used for the fancy head-dress for evening scarfs—for completing the tops of evening gowns—for ruches, neck bows, sashes, draperies, rosettes and other fascinating creations.

Be sure to order the Dynamo Brand Maline because it is the only electrically-finished Maline, and, therefore, superior to all chemically-finished and ordinary Maline.

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Supreme in

Beauty!

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Possesses two important and exclusive features. It does not deteriorate with age and fall to powder in the dress—can be easily and quickly sterilized by immersing in boiling water for a few seconds only. At the stores, or sample pair on receipt of 25 cents. Every pair guaranteed.

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Be sure this DeBevoise label is on every brassiere that you buy.

DeBevoise
Brassière

Whatever your figure—slender, medium or stout—there is a DEBEVOISE style that will improve your lines and make your corset and gown fit you more stylishly and becomingly. Without the DeBevoise, the fashionable, low-bust corset cannot do justice to your figure or gown.



DeBevoise

(Pronounced "debb-e-voice")

The clever shaping and faultless fit of the DeBevoise make it the only correct foundation for fashionable gowning. No other Brassiere solves the difficult problems of present-day corsetry so perfectly as the DeBevoise.

150 DeBevoise Styles

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V-Backs, Square-Backs, Open Fronts, Etc.
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Ask your merchant for the DeBevoise style best suited to your figure. But don't say just "brassière"—say "DeBevoise". The DeBevoise has many an imitator, but *no equal*. If your merchant will not supply you with the DeBevoise style that you wish, write us.

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Perfect Insurance
against this use

The Newport
VELVET HOSE SUPPORTER

Cannot tear the Hose.
Adds beauty and comfort.
No pressure on the leg.
Holds Corset down firmly.
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Madame—

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There are many hotels in London, each with its distinctive feature. I desire to tell you briefly in what way I think OUR house would appeal to you.

SITUATION.—You will want to be in a good neighborhood, near the best shops and the theatres. We adjoin Grosvenor Square, the most fashionable acre in the Metropolis, and are three minutes distant equally from Regent, Oxford and Bond Streets and within ten minutes of the farthest West-end playhouse.

STYLE OF CLIENTELE.—80 per cent. of our visitors are derived from the best English County Families.

ATMOSPHERE.—Our constant endeavor is to combine with the modern facilities and appointments of a first-class hotel that air of quiet refinement so restful in the rushing, bustling life of to-day.

I may add, we desire to know our guest as an individual, not merely as a number.

Our telegraphic address is "Chataigne," London.

May I look forward to the favor of a trial visit?

Your faithfully,
THE MANAGER.

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Children's Outfitter



Smart little play frock for child from 3 to 7 years. A Vogue Pattern design, developed in a variety of materials from \$4.50 upwards.

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The favor of a visit or a letter is requested.

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401 West End Ave. (cor. 79th St.)
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THE WELL-DRESSED MAN

(Continued from page 59)



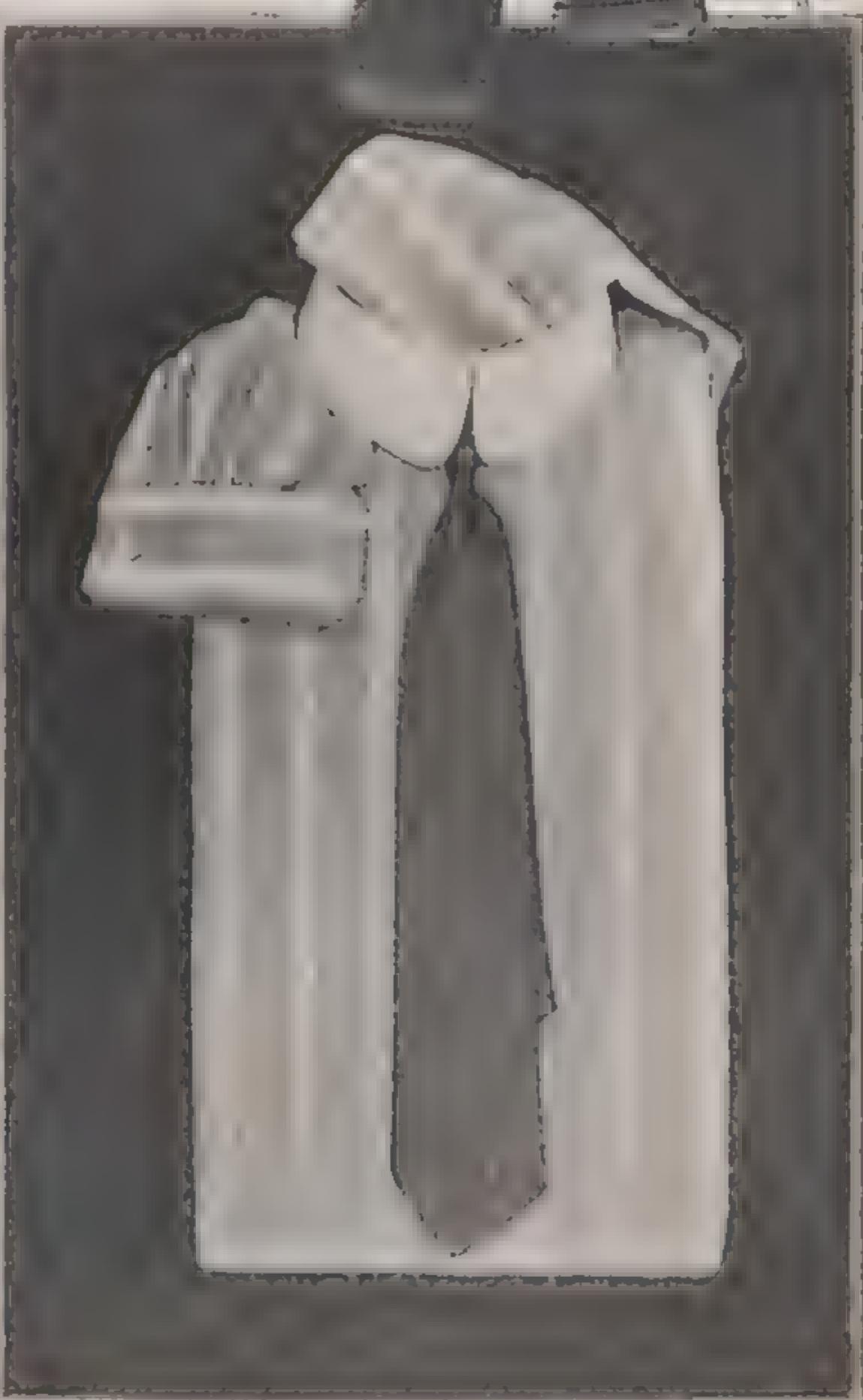
The woven silk four-in-hand continues to find favor

The embroidered clock is always in good taste on silk or lisle socks

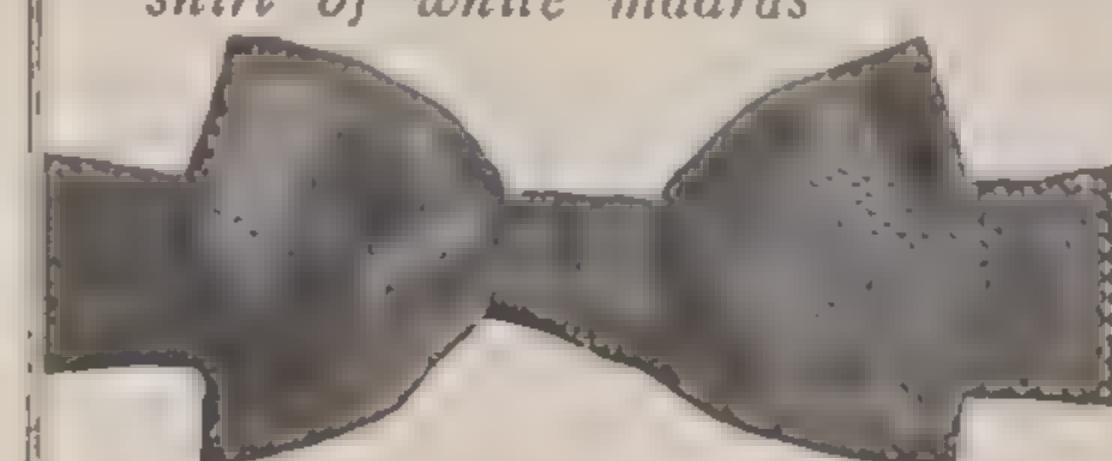
Wide V-shaped collar with a blue tie of French moiré silk



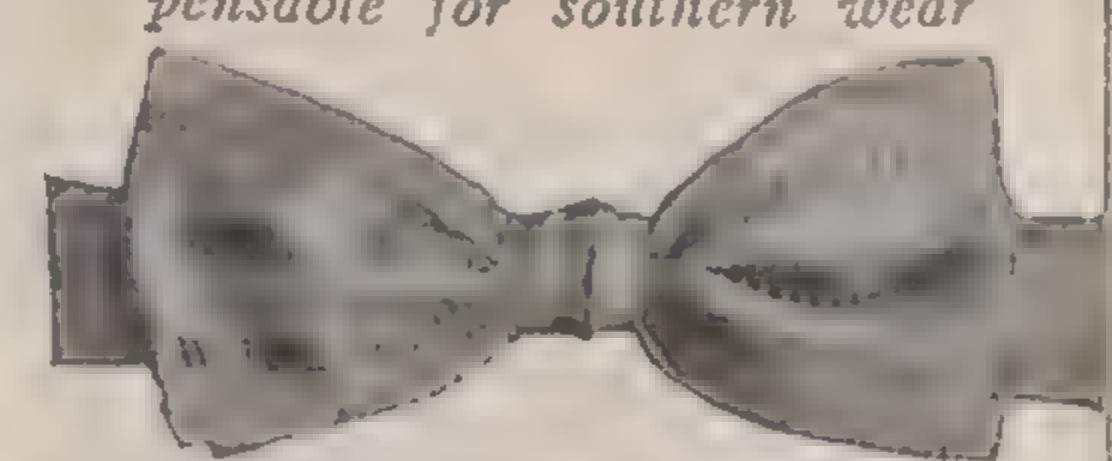
Smart, rose-striped, plaited shirt of white madras



The soft silk shirt is indispensable for southern wear



Dark blue basket weave with a moiré border



Bow tie striped in gray and heliotrope

rule. Stripes, checks, plaids—they are good or bad according to their individual good looks and good style, or their ugliness and commonness.

NEW HABERDASHERY

The smaller illustrations, herewith, give a general impression of some of these items of wardrobe: the first, a wide, inverted V-shape of fold collar that is somewhat newer (or rather less usual, for it is in actual style older) than the close-meeting shapes, with a French moiré folded four-in-hand of blue; the second, some imported silk hosiery in light and dark shades, with the always good-style clock pattern; the third, a newer style of woven silk, narrow four-in-hand with horizontal stripes in violet, blue and black. To the left below is a plaited-front shirt of white madras with rose stripes, and to the right is a silk shirt in blue and white with double cuffs. The two styles of bow ties are very smart, one in a dark blue basket weave with a moiré border, the other a gray and heliotrope stripe. With so much latitude as fashion per-

mits, collars, soft or stiff shirts, leather or silk belts, neckties and most of the other accessories of dress, are all correct according to the suits with which they are worn, so that detailed description of them is hardly possible. The horizontal stripe in shirts is less usual, and perhaps therefore more distinctive than the vertical, and the colored low collar is less common than the white. There are minor points of difference in nearly everything, and in everything the minor point to be looked out for is individual good looks and good style. How,

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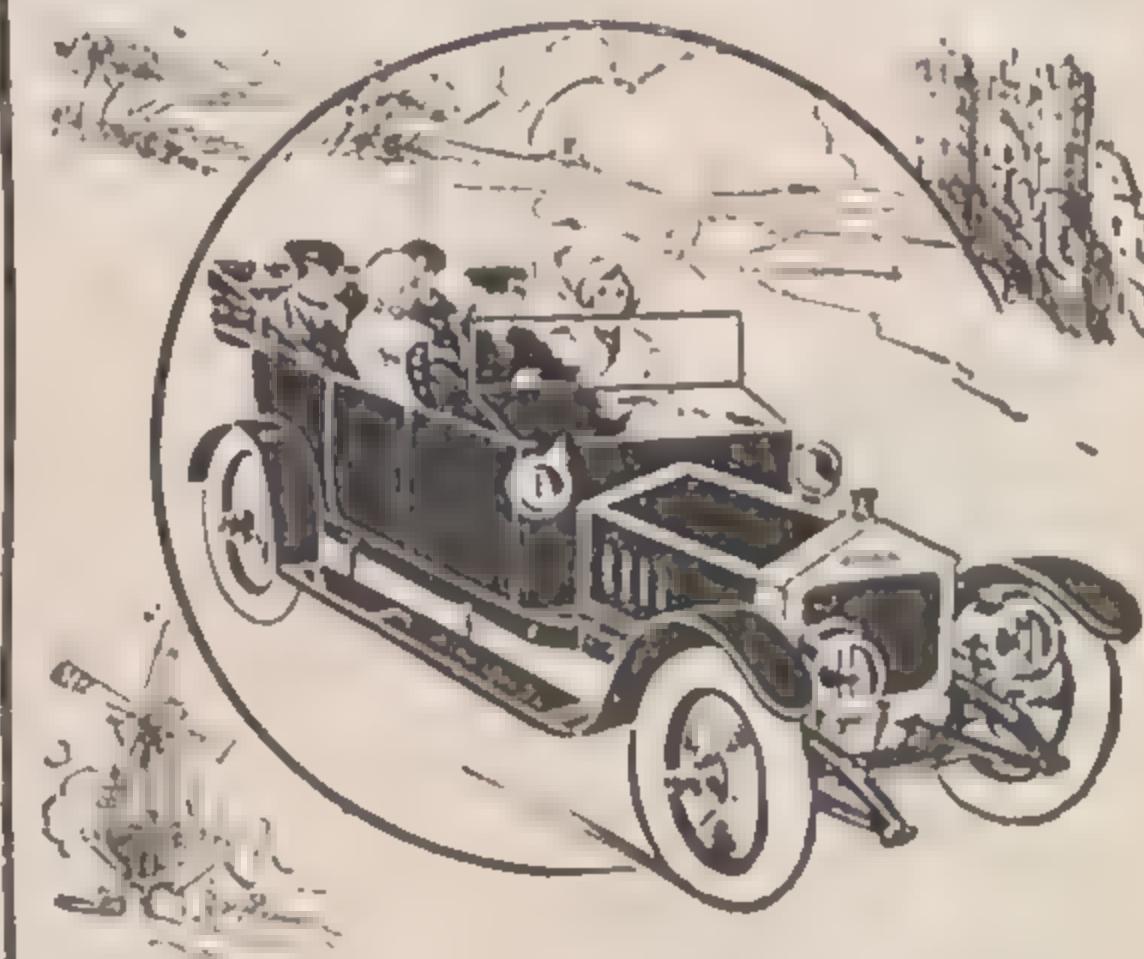
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A R T

THE process of careful selection which it was necessary to install in order to cull the best 412 canvases from the 1,712 which were submitted for entrance to the annual winter exhibition of the National Academy of Design has resulted fortunately for all concerned. The exhibition as a whole is astonishingly free from mediocre work. Each painter has been restricted to two paintings, and these two have in most cases been so cunningly selected as not only best to exploit the talents of the painter, but to afford to the public, as well, the fullest possible measure of good pictures.

The prize winners, so often a source of sore trial to the onlookers, escape any condemnation this season. The Carnegie Prize, to Edward Blashfield, for a decorative painting called "Life," is particularly gratifying, since Mr. Blashfield, while falling short of intelligent symbolism, has none the less achieved a remarkable canvas.

Eugene E. Speicher, however, winner of the Thomas R. Proctor Prize, has eclipsed all his competitors with a portrait of Miss Helen Appleton. This has a radiance that is to marvel at, regarding the fact that the painter kept the whole portrait in low tone. The head and face come provokingly out of their warm gray environ, bathed in a luminosity which is only possible by the cleverest possible proportion of light and shadow. They do not startle, nor arrest the unwilling attention, as does a head of Robert Henri, to which the remainder of the canvas has been similarly subordinated. Rather do they enthrall the studious gaze which has strayed to them half by chance, drawn by the poetic softness and restfulness of the canvas.

THREE ADMIRABLE CANVASES

Three canvases which inspire an impulse to cheer them, on sight, are "The Ring," by John W. Alexander; "A Girl on a Couch," by George Bellows; and "The Bridge, on a Winter Afternoon," by Jonas Lie, the man who has lived to teach Colin Campbell Cooper how to paint the out-of-doors of great cities.

Mr. Alexander's painting is of a girl in a window seat, gowned in his inevitable dull green, and showered with great streams of light. Under this suffusion of light, from overhead, underneath and

all around, the color becomes limpid and soothing, and infinitely charming. Nor does so great absence of salient shadows distract the painter. No particle of the necessary substantiality of the figure is sacrificed to this overwhelming radiance.

The appeal of Mr. Bellows' canvas lies partly in its amazing technical excellence, partly in its strange, alluring, flat colors, and partly, perhaps mainly, in its impertinence. The comparison between his canvas and Edward Manet's "Olympe" is unavoidable. The whole pose of the figure is the same, though Mr. Bellows' recumbent woman is fully clothed. There is the same curious color flatness in the two, and even there is a certain resemblance between the models. Now for a painter of Mr. Bellows' previous achievement to ask consideration as a rival of Manet is in itself compelling, and that he is able to go so far towards setting the comparison in his favor is an honorable vindication of his effrontery.

There may be sane and well-poised persons who can witness a painting by Jonas Lie and restrain their enthusiasms to a point of coherent utterance, but, unfortunately, the present writer is not among them. The best that is forthcoming, after earnest effort at self-control, is a sort of sputter of admiration, disdaining the slow processes of saying why the painting is marvelous, and rushing on to the very apex of unmeasured eulogy.

Near it is a sunny stretch by Gardner Symons, "Snowclad Fields in Morning."

CHARLES CURRAN'S "PINNACLE"

Charles C. Curran presents an interesting picture called "The Pinnacle," from which it is evident that he took a leaf from Benson's book without stopping to learn Benson's secret of how to paint wind and sun and air. Mr. Curran's canvas has many merits, however, chief among them being consistency of color and sureness of drawing.

Ben Ali Haggin is represented by a fine portrait, of Miss Marjorie Curtis, which is admirable in drawing.

William M. Chase shows two canvases, the one a portrait of a woman in black, remarkable for its masterly handling of paint and its simpering ineffectualness as portraiture; and the other the fish picture, without which no American exhibition would be complete.



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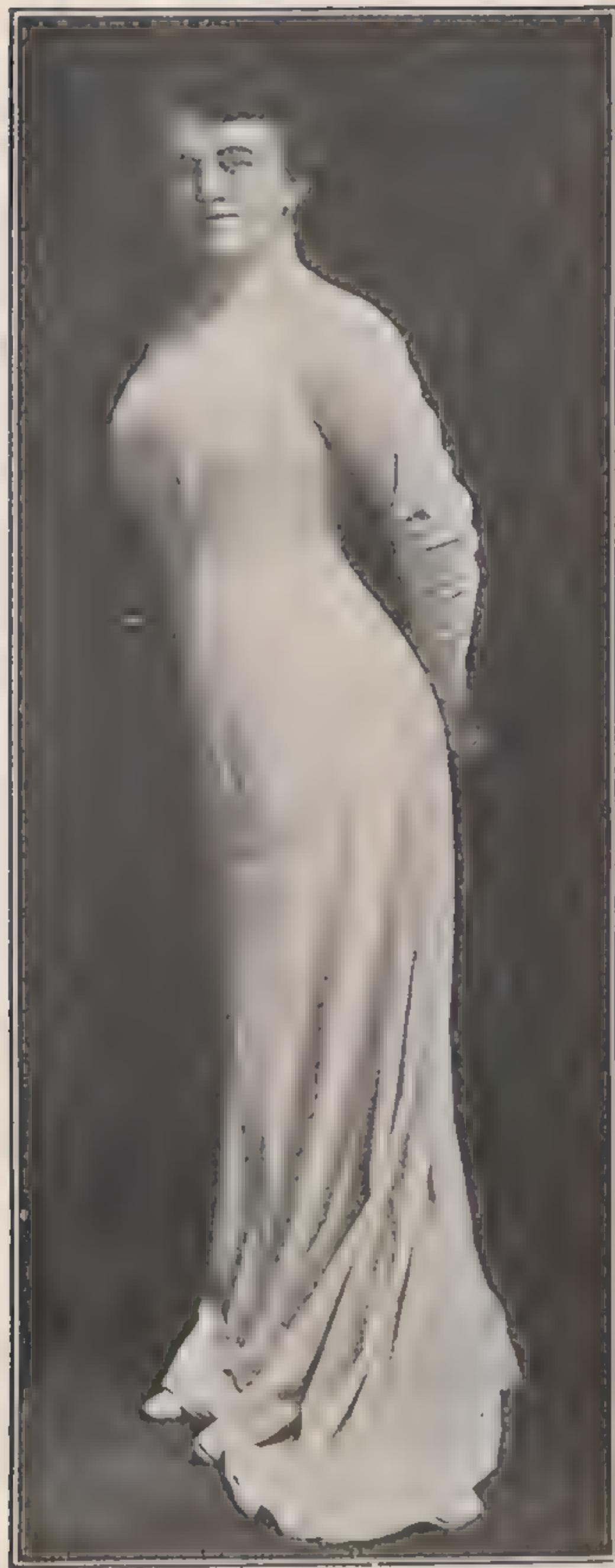
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Johnson & Stigwolt
Elderly Ladies' Hatters



SMART FASHIONS for LIMITED INCOMES

(Continued from page 51)

repeats the back, but reverses the side panel. This frock is a good investment.

AN OLD FAVORITE BROUGHT UP-TO-DATE

In the opinion of some, there is no more becoming skirt than the one with three flounces. The frock in the next illustration on page 51 is not exactly flounced, but closely simulates it in the arrangement of its trimming. The material is a dull blue chiffon with eyelet embroidery and Bruges lace as a charming contrast. The embroidery comes down the front of the bodice in a pointed plastron with a turnover collar of lace above it. The upper skirt is of the material, slightly fulled at the waist and held in by a soft belt and rosette. Next comes a band of lace, then embroidery with the chiffon between it and the last tier of embroidery, at top and bottom of which is the lace again. This gown can be carried out in the simplest kind of materials, and would be most fetching as a lingerie frock for summer.

NOVEL TOUCH OF LACE AND RIBBON

Easy to copy is the waist at the bottom of page 51. It is of chiffon with hemstitching on neck opening and sleeve and a yoke and cuffs of Valenciennes lace of a delicate pattern. Three box-plaits run down from the top of the shoulders to the yoke. Below the bust there is a cross-piece of embroidery—either a bit of silk needlework or a colored pattern introduced on lace as a background—and this has a frill of the Valenciennes at the lower side. Combined with it is a novel arrangement of soft satin ribbon matching the color of the bodice. It slopes up to the left end of the embroidered panel, and there it is knotted into a double looped bow. This casual arrangement of ribbon and lace is seen on many of the new models, a sort of lingerie suggestion that is most attractive. A slip or lining is needed in this blouse, and for either use white China silk, whatever the top color may be, for it is desirable to keep the separate bodice delicate and soft in effect.

A BOON TO THE HOME MILLINER

For the woman who is contemplating a trip South, and wishes to concoct at home a simple afternoon hat that will see her through her stay, it is suggested that she trim it with a lace ornament, for Paris has gone quite mad about this sort of decoration. The milliners make great upstanding plumes or aigrettes of shadow, fancy laces or Alençon tulle wired into shape, and nothing is smarter. A straw shape simply trimmed with a lace feather or cockade is as useful as it is pretty, for there is nothing perishable about it in case of fogs or dampness at seashore resorts. With a white lace-veil, well adjusted, one can be assured of a chic appearance.

THE RUFF OF QUEEN BESS

Spring days will undoubtedly see the return of the plaited tulle ruffs, always becoming and especially dainty and alluring in the first mild weather. All through the winter weather we have seen signs of the return of this accessory in the form of an Elizabethan-shaped ruff, which consisted of two layers starting from a close-fitting velvet band. Very often the two layers are in contrasting colors—king's blue and white or black and white. For some time Paris has maintained that the collarless frock is on the wane, and these ruffs are an excellent

way in which to tide over the change until things are definitely settled one way or the other. The Elizabethan ruffs are about seven inches deep for the under layer, five inches for the upper, and of course the provident person buys fine silk net, and not the actual tulle. Just twice the length that it takes to go around the throat will be needed, and this is finely knife-plaited. A velvet ribbon four inches wide, folded once in the center, forms the band, and at the joining, a little to the left side, is a flat bow with double loops on either side and two ends that reach almost to the waist.

SEEN IN THE SHOPS

(Continued from page 42)

of the owner. They vary in price according to the amount of decoration. One priced at \$12 has slender ivory sticks, delicately carved and gilded; the leaf, of ivory-toned taffeta, is covered with a hand-painted lattice design in green and gold, broken by three medallions. The central one displays a little French scene. The side medallions are encircled by wreaths of roses, one filled in with a scene similar to the central medallion, the other left blank. Sometimes the front of the fan is entirely covered with the hand-painted decoration and the empty medallion is placed amid a spray of foliage on the back.

At this same shop there is a wonderful assortment of opera glasses. They come in all sizes, from the old-fashioned, large and, to us, clumsy glass, to diminutive affairs that our grandmothers would have thought too small for any use. They vary in finish from a plain, serviceable leather to the daintiest mother-of-pearl. A pair of beautiful little glasses, made with the standard Lemaire glass, of course, comes finished in smoked mother-of-pearl for \$23. For \$33 one can buy a pair of the same size finished in white mother-of-pearl, with an extension handle that can be pushed in and folded back on itself, so that it just snugly fits the opera bag.

NEW DEPARTURE IN SWITCHES

With the fashion for great piles of hair the arrangement of the coiffure is no easy matter even for the fortunate woman with quantities of her own hair to manipulate. For the woman with little hair, the problem is a serious one, for the price of switches of long, good hair continues to rise. The imported, three-piece model which a reliable hairdresser is showing is, therefore, a welcome innovation. The switch of soft, fluffy hair is composed of three separate pieces. Each is well finished at the end by a small, imitation shell barrette, which is used to join the pieces and so form a yard-long switch. Quite as good in effect is a single long switch; it has the advantage that it can be broken up to suit the wearer's fancy or the new styles of hairdressing. The dividing barrettes are easily hidden under the soft hair, and the whole may be massed in a huge knot, or as easily separated to form the flat knots over the ears now so popular. While a yard-long switch of such hair would cost \$30 and upwards, this remarkable invention is offered in black and dark shades of brown (light and gray hair is always higher in price) for the remarkable sum of \$10.



21 W. 38th St.
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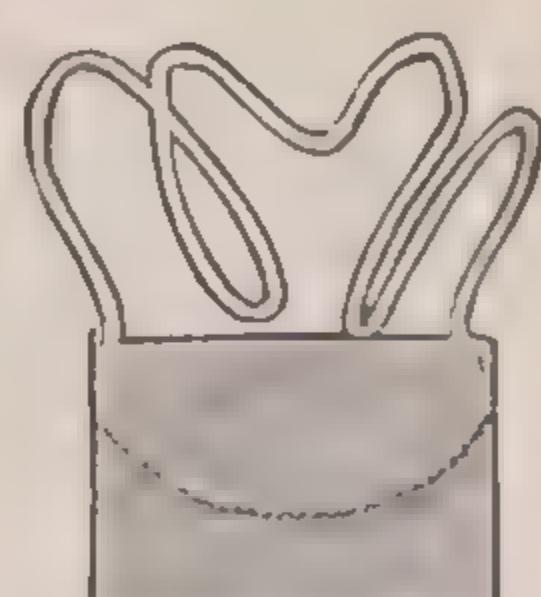


Maude Model

This very unique model shows a hip confiner, built high enough to protect the waist line. In this way the very fashionable effect of being uncorseted is obtained while the flesh below the waist line is held in a firm but supple casement.

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Boudoir Cap, real lace and satin flowers, \$10.00



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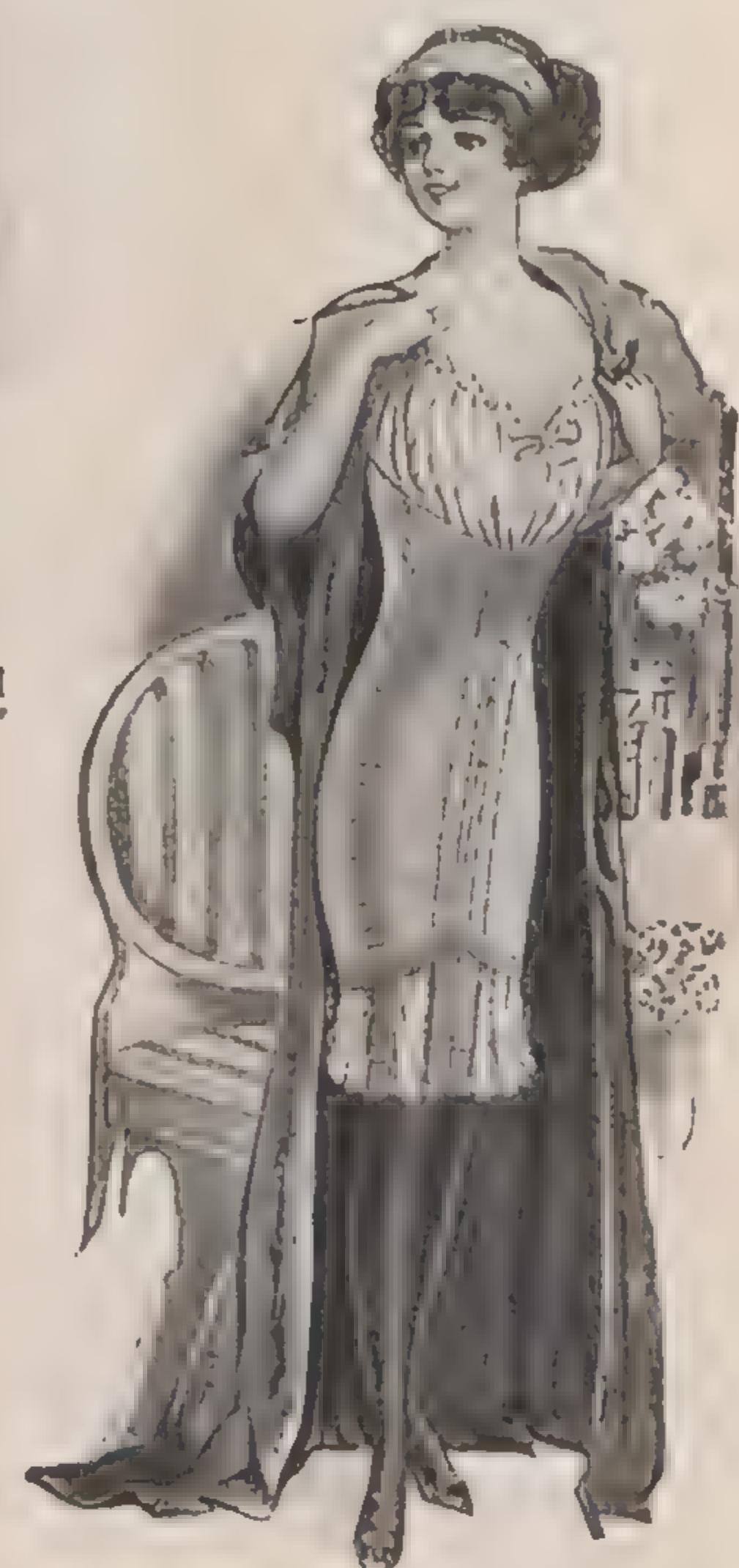


Boudoir Cap, all shades of satin, \$6.00

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Lingerie Bow, in all colors of baby ribbon, 35c.



This model is made of rubber webbing. Its flexibility insures one of perfect ease and comfort. It is worn by many professional dancers and artists where graceful pose and movements cannot be confined. The bust line is low as desired.

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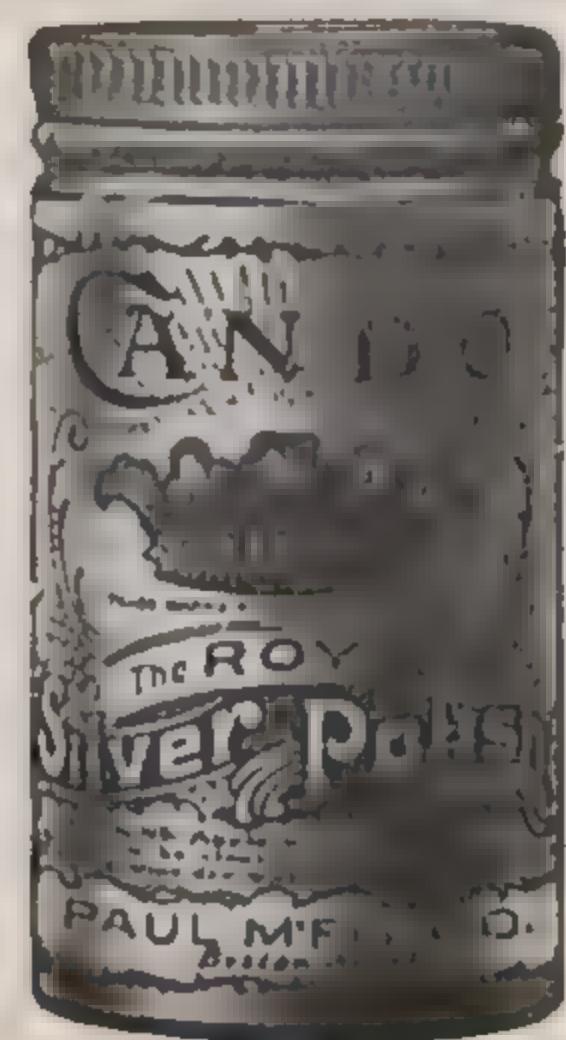
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for dresses, skirts, suits, traveling wear, etc., in a varied assortment of weaves and colors, are

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For breakfast in Winter nothing so nourishing and satisfying as Shredded Wheat with hot milk and nothing so easy to prepare. Heat the biscuit in oven to restore crispness, then pour hot milk over it, adding a little cream and a dash of salt.

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NOBLESSE OBLIGE

"**G**OD help the institutional child!" is the prayer of those who have looked, even superficially, into the system of raising children by battalions. No other of the many activities of the State Charities Aid Association arouses quite the public interest of the department devoted to saving children from this institutional life. It goes without saying that, although bringing the homeless child and the childless home together is often the happiest solution of the waif problem, the child's estate, unless great care in placing him is exercised, might even be worsened by the change.

AN EXCELLENT SYSTEM

Those applying for children are required to answer, in writing, certain questions as to their economic status, the number in the family, and so forth, and are required to furnish the names of three reputable citizens by way of reference. These, in turn, are interviewed, and an Association agent is sent to the home of the applicant to observe conditions. When all the facts have been gathered, the question of granting or refusing the request is carefully deliberated. Statistics indicate how thoroughly the applications for children are studied; out of 2,664 applications, in a given time, only 1,464 were approved. Unless the child is adopted by its foster parents, it is under the supervision of the Association, the representatives of which visit the child several times a year. It is interesting to learn that the demand for babies far outruns the supply; those wanting to adopt children quite naturally wish to start early with them.

The placing out of older children is much more difficult, requiring, as it does, the adaptation of children whose characters are formed to families with definite requirements and expectations. Another difficulty is that the applications for girls far outnumber those for boys. Of the 2,664 requests already noted 1,700 were for girls, 831 for boys, 98 for either boy or girl and 35 for both boy and girl. Nearly 1,000 wanted babies, and 500 wished children over ten years of age. The desire for boys is said to be largely a matter of pride—the real child ideal is a girl; so when the childless couple can choose for themselves, the real preference is shown.

WHAT THE COUNTY AGENT ACCOMPLISHES

An especially efficient plan for extending the work of the Association is the maintenance of agencies for dependent children in co-operation with County Boards of Supervisors. This insures the Association being always in touch with the whole life of the community, an arrangement that results in great benefits both to the child and to the community; there are, at the present time, thirteen of these County Agencies. All cases, however, come under the supervision of the central office.

A MANY-SIDED WORK

The county agent's reports make very interesting reading, especially to those who share Dr. William H. Allen's passion for an efficiently administered democracy. In the city of Amsterdam it was found possible for one of the Association's county agents to attend to dependent children and also to outdoor relief, and two local bodies contributed to a total salary for her of \$75 a month. The first year this new arrangement was in operation the municipal expenditures for food, fuel, rent and clothing were reduced to \$5,776.24; the amount for the previous year was \$11,525.48,

and the expenditure the year before, \$14,744.29. In Schenectady County the number of dependent children was reduced in three years from 166 to 85.

In one county where there is no children's anti-cruelty society the Association's agent has been called upon to take up cases which would ordinarily be referred to such a society. These children are protected and prevented from becoming public charges just as are the destitute children—by finding for them permanent, free homes. One year's combined efforts of eight of these county agents removed from the list of public dependents 252 children.

These agents render another valuable service in preventing relatives, who can bear the expense of bringing up children, from making them public charges. In a single year these eight agents investigated appeals for the public support of 717 children, and of this large number the claims of only 194 were admitted. Estimating the cost of caring for each child in institutions at about \$100 annually, the agents thus saved their eight counties \$51,000. In addition to this they collected money from relatives toward the support of children who were already public charges, so that the total saving effected by the agents in one year was \$55,000.

From all this one can readily see what an important factor the community agent can be and how desirable it is that the service be extended. It does not seem possible to devise a better plan for befriending the child whose natural guardians fail in their duty, or one that promises more relief for the tax-payer from the burden of these homeless waifs.

Another department which concerns the welfare of young children is that through which situations are provided for poor mothers with children. In a single year 663 mothers were thus aided, and the arrangement in each instance allowed them to have their infants with them. In this department it is found that effective service in behalf of the mothers of young babies is greatly handicapped by the scarcity of convalescent homes where women who are discharged from the hospitals with babies ten days or two weeks old can go, to become thoroughly convalescent, for the

sake of their babies and themselves, and in order to discourage the tendency to make public charges of the little ones.

HOW TO BECOME A PATRON

In order to secure a fund to carry on the work of placing out children, the State Charities Aid Association devised the plan of obtaining patrons or patronesses for each of the children placed

in a family home. It is estimated that it costs about \$50 to place a child and properly supervise it until it is legally adopted or otherwise passes from the care of the Association. Everyone contributing this amount may have assigned him or her child, whose history will be given, as well as particulars in regard to the home in which it is placed. In addition, the patron will receive, every six months, reports as to the child's welfare. As many as 145 persons in one year selected children under this plan. In some instances individuals have selected several children.

The officers of the State Charities Aid Association of New York are: President, Mr. Joseph H. Choate; Vice-Presidents, Mrs. William B. Rice, Mr. George F. Canfield, Miss Louise Lee Schuyler; Treasurer, Mrs. Edward W. Sheldon; Librarian, Mrs. Henry Oothout; Secretary, Mr. Homer Folks; Assistant Secretaries, Mrs. Mary Vida Clark, Mr. Bailey G. Burritt.

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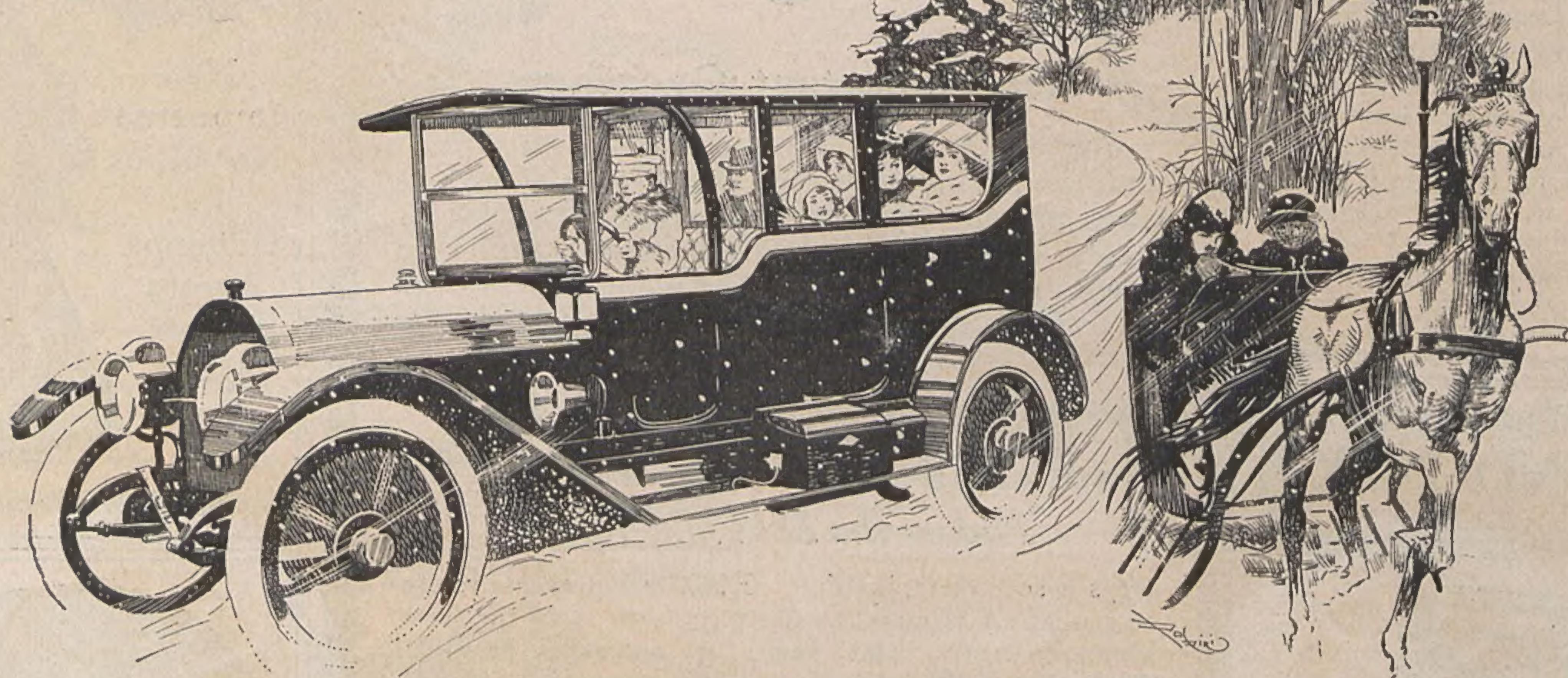


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